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Vol. II—No. 10.
October 1933.

An illustrated Monthly devoted to Films, Music and Theatre

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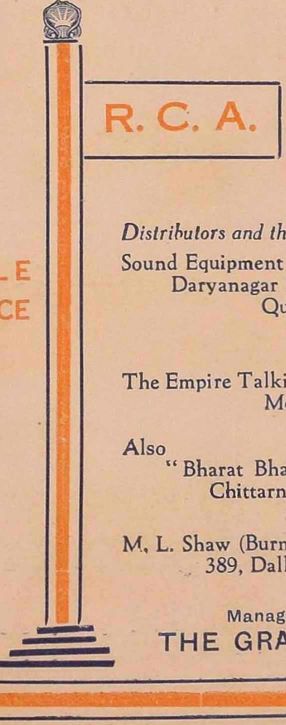

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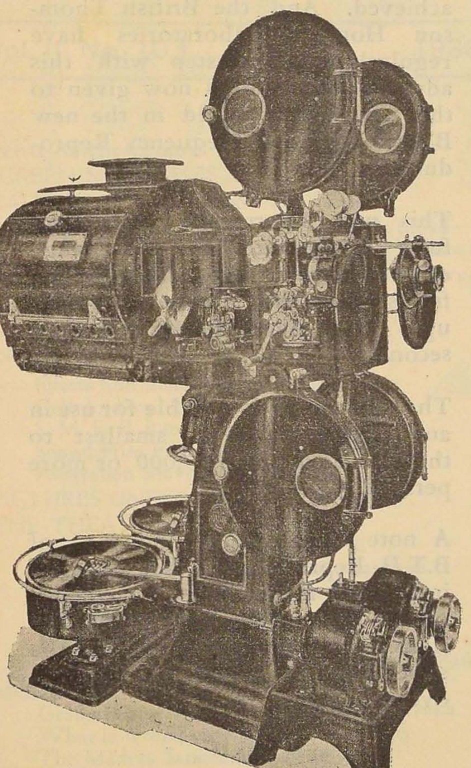

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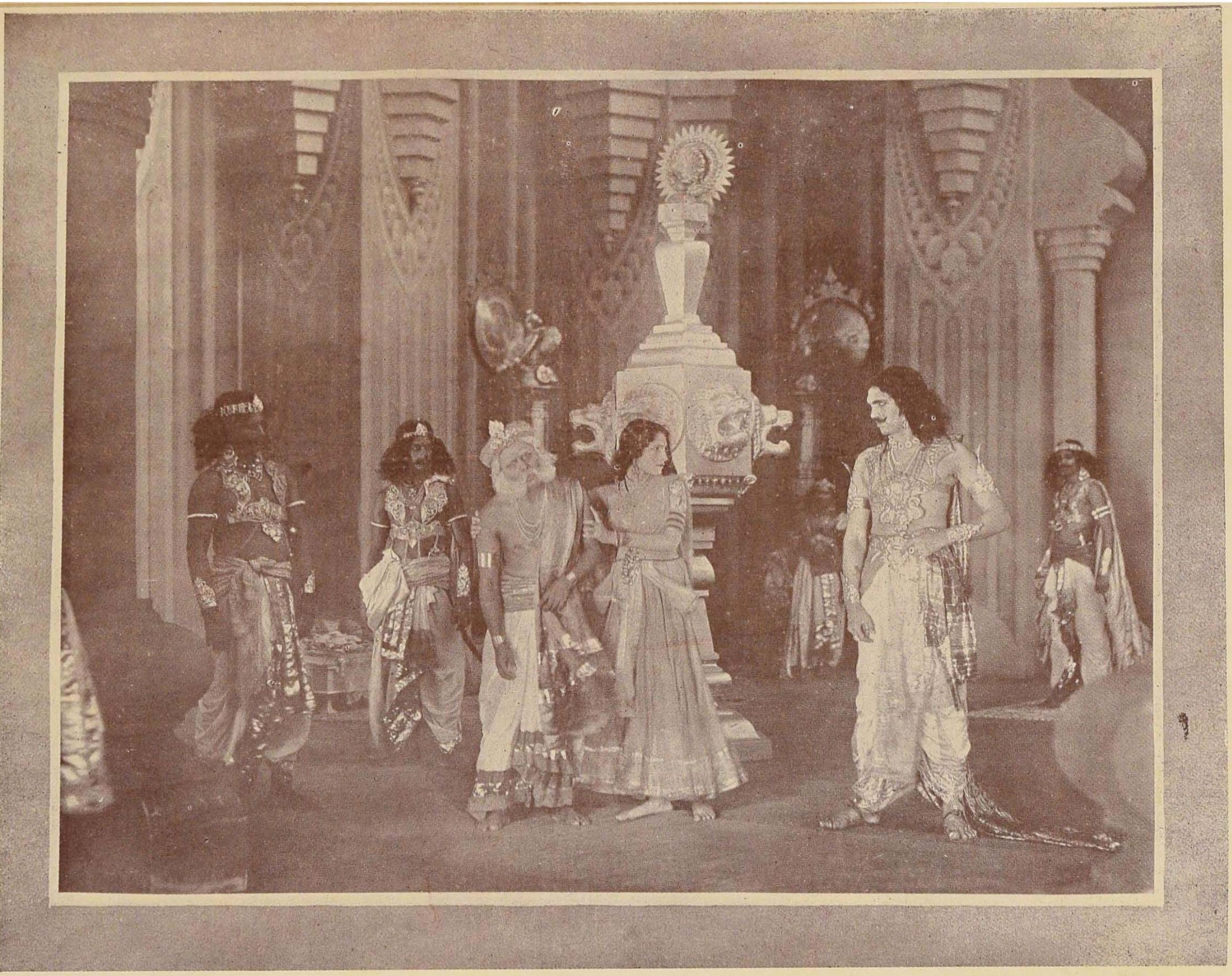

A scene from "Sairandhri"—Keechaka meeting Sairandhri—Nimbalker as Keechaka Leela as Sairandhri and Vinayak as old Kanjuki.

A scene from " Prahlad "—a Saraswati's Hindi Picture.

What America thinks on "India Speaks"

"SOUND AND SHADOW" has much pleasure in reproducing below a letter it has received from Mr. William Stull, A.S.C., Secretary of the American Society of Cinematographers of Hollywood regarding the film "India Speaks." Vituperation and misrepresentation have a curious knack of making people lose proper perspective and it is good to know that there is an enlightened body of people in America who is as much concerned as " Sound & Shadow " at the base use to which the wonderful medium of cinema is more often than not put by unscrupulous people. Needless to say that the action of the Society of Cinematographers of America will be widely appreciated in this country. It will serve to show that, with all its aberrations, human nature is essentially good.

We are apt to lose our head at the extremely nice compliment Mr. William Stull has paid to " Sound & Shadow " but we will be content with throwing our hats off, of course figuratively for we never wear one, at the honesty and professional ethics of the Society of which he is the Secretary.—"*Filman*"

IN reading the June issue of "Sound and Shadow" recently, I noticed the comments made by "Filman" concerning "India Speaks". Since Mr. H. T. Cowling, A.S.C., F.R.P.S., was involved, I feel that the Society's action in the matter may be of interest to you.

Some time ago. Mr. Cowling informed us of the matter, and at the instruction of our Board of Governors, I filed a vigorous protest with both the Association of Motion Picture Producers and the Motion Picture Producers and Distributors of America (the Hays Office), condemning the practice, and offering the services of the Society to participate in a review committee which could study the film and make recommendations as to how the film could be revised without sacrifice of any entertainment value, but in a way which would accord honourable treatment to your country. At that time, Gov. Milliken, of the latter organization, replied that although he had not as yet had an opportunity to review the film, he was making an investigation. To date, we have learned nothing further, but since the film has not been shown locally (and has been, I have heard, more or less withdrawn from the market), we have had no opportunity for reviewing and investigating the film.

It has always been the policy of this Society to do everything in its power to protect the honour of other countries, such as yours, in which our members have been the recipients of individual and official courtesies such as those extended Mr. Cowling, and to investigate, and if necessary, to protest such abuses.

Whenever any of our members have travelled, either for businesss or for pleasure, they have found themselves the recipients of unusual courtesies from both the Governments and the individuals of such countries. Fresh in our memories are the courtesies extended Mr. Cowling in India; to Mr. Jack Smith by H. R. H. the King of Siam; to Mr. John W. Boyle, A.S.C., R.P.S., by the Swedish Government; to Mr. Hal Mohr by the Mexican authorities; to Mr. Len H. Roos, A.S.C., F.R.P.S., by the Government of Java; to Mr. Henry Sharp by officials and individuals in India and Japan, and many other similar instances. For the honour of our organization, if for nothing else, our members feel bound to make every effort to protect the reputations of the countries which have extended us such courteous treatment. I could name you many instances of such individual action by our members, among them, recently, that of one individual who made suggestions to a producer who had bought such a film, and proposed to treat it "Ingagi" fashion, which enabled the producer to make the film into an interesting, well-knit story without sacrificing its accuracy or the reputation of the land in which it was made. This case is all the more remarkable since the individual concerned had been for some time unemployed, and his suggestions entailed the sacrifice of several weeks of much-needed employment, which he would have had otherwise.

In closing, let me compliment you on your magazine, which is very interesting, and assure you that we are watching India's cinematographic progress with keen interest, hoping, as well, that at some time we may be privileged to screen an Indian production at one of our meetings.

Screen Sidelights

Pioneer Films have completed dubbing their first picture "Atashi Toofan" in Urdu, and are releasing it in different centres in India, as Calcutta, Lahore, Bombay, Karachi, etc. We were wondering why Madras was left out, and are glad to note from their announcement that they are releasing it at Gaiety from 21st October. Success is his who dares! Their next is "Kismat-Ka Shikar" an Urdu talkie from the pen of the famous Aga Hasher Kashmiri, and will be released by the end of October. They are using Fidelytone Talkie recording machine for their dubbing work. They expect a second Philips Recording machine soon, which will be the the first of its kind working in India.

Charlie Chaplin intends to start work on his new picture very shortly, it is now definite. Everybody in it will talk, but Chaplin. He has decided that as long as he plays the character of the lovable tramp he will never talk. Paulette Goddard and Charlie have kissed and made up their quarrel. Paulette will be his leading lady. She will play the part of a street waif who goes about stealing. Charlie will be the good-natured tramp who tries to return the stolen articles and gets into trouble by doing so.

Concerning the new Chaplin film, Mr. Alistair Cooke who was given first-hand information about it, writes in the dignified columns of the Observer, that it will be in the nature of a social satire and "as palpably funny as anything Charlie has done." As the result of what he calls "terrific labours" the film is expected to be ready by the spring of next year. We would like to know if any Chaplins picture is not a social satire and palpably funny too!

Kolhapur Chhatrapathi Cinetone's 'Kurukshetra' (Marathi version) has entered its fifth week at the Majestic Talkies, Bombay. The Hindi version is being edited and the Hindi version of "Domestic Feud" is to be produced. Ranjit's "Miss 1933" is going 10th week.

Lilian Gish, I hear, is coming back into pictures to act in a film version of Arnold Aennett's "The Great Adventure". Roland Young is also mentioned for a leading part. After the picture is made, according to report, Miss Gish will appear in a Broadway play.

Sagar's "Mirza Sahiban" directed by Nagendra Mazumdar, has been released.

"Rajarani Mira" of New Theatres directed by Devaki Bose with Mrs. Khote and Prithviraj has been released. The picture is said to belie expectations.

Prabhat's multi-coloured picture "Sairandhri" has been released at Krishna Cinema, Bombay. We are awaiting a report.

The Marquis de la Falaise, husband of Constance Bennet, has returned from his expedition to the Island of Bali, where he produced a natural colour film portraying the life and customs of the islanders.

Director Choudhary has nearly finished "Temple Bells" with Sulochana and D. Billimoria. Sulochana has a different role in this one. The company proposes to haud-colour the whole picture in Bombay and release it opposite Prabhat's "Sairandhri." Wish you good luck!

Charlie Chaplin announces his intention of refilming "A Woman of Paris" as a talkie as soon as he has completed his new comedy on which he has arranged to start work within the next two weeks. "A Woman of Paris" was the drama which Chaplin personally produced and directed in 1923 with Edna Purviance, leading lady of all his earlier comedies, as the heroine, and Adolphe Menjou (previously an unknown extra player) as the villain.

Sagar wants to make "Phantom of the Hills," a Super picture, directed by Hollywood-returned Ezra Mir. Jal Merchant, Sabita Devi, and Miss Kajjan are to be in the cast.

Clara Bow is going to appear again in a talkie version of "The Barker", now retitled "Whoopla", with Richard Cromwell playing the boy. This is the part which gave Douglas Fairbanks Jr., his first big chance in the silent days.

Miss Shantakumari, late of Krishnatone, will take the place of the late Miss Netra

Bandrekar in "Mysterious Prince," being produced by Saraswathy Cinetone. The company will produce next "Sambaji", an historical subject with Master Vithal in the lead.

Marie Dressler and Jean Harlow will be co-starred in Louis Broomfield's latest novelette, "Living in a Big Way". The first instalment of the story, recently purchased by Metro, is to be published in the September number of Cosmopolitan Magazine.

Musical Kajjan has contracted to work for Sagar on a salary of Rs. 2000 per month—so they say!—after the expiry of her term of 4 months with Madans.

A scene from "Arabian Nights"

Apparently, Ronald Colman is earnest about writing finis to his screen career. Recently he cabled M-G-M to the effect that he was absolutely fed-up with film-making, their offer of £ 50,000 for him to appear in two films not interesting him in the least! They wanted him for "Queen Christina" and "The Barretts of Wimpole Street."

Sabita Devi, late of East India Film Company, has joined Sagar, and will act in "Educated Wife," and "Phantom of the Hills."

The latest steps taken by the government in Germany to bring back the motion picture industry to normal include a ban on film performances of more than two hours and seven minutes; the outlawing of production announcements which are not carried out, and revisions in the ruling which prohibits foreigners from appearing in German films.

Digveer Cinetone's "Tulsidas" is finished and is awaiting release.

"Malati Madhav" is being rapidly finished at the Saroj studios.

Hindmata Cinetone's "Mirza Sahiban" is having finishing touches.

Russia and Germany are not the only two countries which exercise a control over motion pictures. Italy subsidizes its companies and while the propagnda phase is not so concentrated as that of Germany and Russia, the Italian government has as workable a tool as the others. What is our government doing?

Ajanta Cinetone's second picture "Rangilo Rajput" is nearly complete. Haste need not always make waste. "Cavalcade" was shot in 40 days. Ajanta Cinetone's next picture will be a full length comedy, based on Mr. Kabuli.

According the Nanking Press, all revenues collected by the Film Censorship Board, which is under the joint jurisdiction of the Ministries of Education and Interior, should be used for the production of educational pictures, a result of a resolution reached at the 65th meeting of the standing committee of the Chinese Educational Council. The unchanging East moves.

Ranjit has taken on lease West End Cinema. Their

new recording set has arrived. Miss Rampyari has joined Ranjit Movietone and will appear with Miss Gohur in "Guna Sundari."

It was reported in the French press that M. de Monzie, minister of public education, planned to institute a commission to study the problem of sound film equipment for schools. The trade press pointed out the advisability of insuring availability of replacement parts.

Master Nissar, it is said, will leave Ajanta and join Mahalaxmi Cinetone to play opposite Miss Zubeida. Has star raiding come to India?

There are more British films in production in British studios than ever before. In the week ended June 10, twelve studios were working full time on 24 new subjects, representing an outlay of £ 350,000. A growing demand for comedy above all other types of drama was reported.

"Filmland" of Calcutta has issued a Pooja super special priced eight-annas. It contains a beautiful art plate of Leela as Sairandhri, along with numerous other plates, illustrations, and articles.

The past year has shown a heavy decrease in the percentage of American films in the British colony of Hong Kong. In 1930 an estimate placed 75 per cent. of all films shown in the colony as American, and 20 per cent. Chinese. In 1932 American films had dropped off to 60 per cent, Chinese films had increased to 25 per cent, and British films accounted for another 10 per cent. Russian films have been stopped as propaganda.

Sagar expects Director Devaki Bose, and Profulla Ghosh to join them.

After all John Gilbert is to play opposite Garbo in her latest picture, "Queen Christina" to be directed by Rouben Mamoulian. Garbo, as always, had her way. What will poor Leo do!

By a mistake, our printer called Director Devaki Bose a 'Rose' in our last issue. Judged from 'Puran Bhakt,' he certainly is one.

Uncertainty regarding the "Merry Widow" is set at rest by an announcement that Maurice Chevalier will appear opposite Joan Crawford, who will be acting for the first time with Maurice. The talkie is to be produced by M-G-M.

National Talkies of Madras has closed down for the present.

Constance Bennett has chosen Robert Montgomery to be her leading man in "Moulin Rouge," to be produced by United Artists.

National Movitone, Madras announce that they will shortly be starting to Bombay to produce "Valli's Wedding" at the Imperial Studios. Mr. R. Prakash, of the late G.P.C. is said to be in charge of the Technical side.

Merian C. Cooper, Producing Head of R-K-O-Radio, and co-director of "Chang" "Grass" "King Kong" and other successes has married the film star, Dorothy Jordan.

So Rajalakshmi is starting after all! Pioneer Films of Calcutta are going to produce two Tamil Talkies, "Valli's Wedding" and "Nallathangal" with T. P. Rajalakshmi taking the lead in both the pictures. Production will start by about the 20th October when Rajalakshmi is expected. Mr. Vincent of Coimbatore is accompanying the party to see that everything is done in the proper and puranic style.

The life of Marie Antoinette is to be filmed, under the supervision of Irving Thalberg, by M-G-M.

East India Film Company's Tamil "Prahlad" is expected to be released in Madras in a week or two. The actors and director who had been to Calcutta have come back. Madras is badly in need of a Tamil film!

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Now watch for
Mumtaz Begum
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Caught by our Lens

BY "ZOOM"

CHAPLIN TALKS.

In an interview with the little comedian, appearing in the *Observer*, Charlie puts a very pertinent question to those who think he should "move with the times," and make a talkie when he says, "Who will write my dialogue if I allow that little man to talk?"

"But I'm not complaining," he adds. "I'm not sadly rejecting a desirable novelty. I don't want it. I enjoy the limitation of a non-talking film. I think every art must have binding conventions."

Apparently Charlie now considers the end of "City Lights" an artistic blunder. He describes the fault as a mixture of styles of acting, and says it was "really immoral" and "cheating" because by the way he played it, he made "a profound character" of the little man who should have remained simple.

MARY REMINISCENCES.

Mary Pickford tells how she was once "handsomely insulted" by an offer to appear opposite Charlie Chaplin in his less famous days.

"What,—play opposite that moustached little pie thrower. Mary Pickford in a pie picture—sir, never!" was her outraged reply.

"I shouldn't at all mind working in a picture with him now," she said, "except that before Charlie got around to finishing it they'd probably be wheeling me on the set in an old lady invalid's chair."

GROUCHO! GROUCHO! GROUCHO! WHY CAN'T YOU BEHAVE?

Would you think it possible for a man to propose to the same woman 5,000 times without being accepted. Groucho Marx has actually done it. Comedy called for Groucho to woo Miss Dumont at least five times in every picture, and what with rehearsals—director calling "cut" "relax period," they can be seen together going over their lines, getting letter perfect. Miss Dumont is the grand dame who had appeared with the Four Marx Brothers on stage and screen in "The Cocoanuts" "Animal Crackers." Long runs of the successful plays accounts for the many proposals.

CHANGED METHOD OF CASTING.

With the coming of the new crop of musical pictures from Hollywood, a new technique of casting such productions has made its appearance. During the previous vogue of musical films, three or four years ago, the selection of players for principal roles was confined almost exclusively to people who could sing. Actors and actresses who were qualified only for straight dramatic parts, with no interludes of melody, were considered automatically debarred from such pictures.

This inevitably narrowed the field, with results which perhaps had some bearing on the decline of musical films in public favour. The old rule, however, is now being abandoned. Such a picture, for instance, as "Gold Diggers of 1933," which Warner Bros. have released recently, was cast on an entirely different principle.

Both singers and non-singers were engaged as principals for "Gold Diggers." The production of the picture was more or less roughly divided into two parts—the dramatic—comedy and musical, the former in charge of Mervyn LeRoy, while Busby Berkeley, who directed the dancing in "42nd Street," was in charge of the latter.

The singers were expected both to sing and to act, while the non-singers, were not asked to raise their voices in song, having been chosen simply because they were believed to fit the "straight" roles assigned to them.

This might be news to some of our producers who still think that talkies are singies and "straight" acting is not for the silver screen.

BE PREPARED.

More than 100 girls, attired in heavy uniforms, were assembled at the Radio Pictures

Studios for prison riot scenes of the Irene Dunne film "Ann Vickers."

"Now Girls," said Assistant Director Dewey Starkey, "are you all dressed so you can have your outer clothing torn off?"

A period of panic followed while girls and wardrobe workers scurried in a mad rush for panties and scanties.

WOMAN PRODUCER SETS HOLLYWOOD AGOG.

Hollywood, the celluloid village is being invaded by a woman producer.

Helen Mitchell, better known as Mrs. Oliver Morosco, is now located in the movie capital and has a few ideas of her own in the way of making pictures that promise to revolutionize the making of the gelatine product.

This young woman producer contends the industry needs to recognize versatility and individual acting ability instead of clinging to its mistaken idea of the typing process. Few of its producers have possessed the necessary foresight or courage to deviate from the cut and dried formula of following the leader and consequently have flooded the market with carbon copies of each other's celluloid offerings.

These same producers, because a certain actor or actress has registered in a particular type part, have clamoured for the services of the actor or actress to play the same kind of a part in their productions until the industry itself believes these self same artists have no ability to portray any other character. Not only does this illusion on the part of the producer retard the progress of the individual artist, it retards the progress of the entire industry. Movie patrons have their favourites but through the continuation of these typed parts, they become boresome, reduce their drawing power at the box office, eventually lowering the profits of the entire industry.

That is exactly the theory of Helen Mitchell, Hollywood's woman producer who is about to change the order of things by putting popular favourites into new and different roles, creating a renewed interest and preserving their popularity: affording the producer the opportunity of increasing his profits through extending the life of his artists in the eye of public favor.

BAR THIS ONE.

Edgar Kennedy claims to have overheard the following conversation on Hollywood Boulevard, 2 a.m. yester morn!

First Drunk: "Yer not only drunk, yer dumb!"

Second Drunk: "Ish not dumb'-speaksh five languishes Spanish, Frensh, Germansh, Italiansh and Squinglish."

First Drunk; "Do it!"

Second Drunk: "Cantina, Bistro, Wortschaft, Bierreria and Bar."

First Drunk: "Whash translashion."

Second Drunk: "Bar, bar, bar, bar, and bar!"

WHERE THE STARS LIVE.

When Hollywood is spoken of as the motion-picture capital, one naturally thinks of broad avenues of palatial film star homes.

Yet as the facts stand, there are very few screen celebrities actually living in Hollywood.

Helen Mitchell

Beverly Hills comes first, of course, as the home town of the picture people. John Barrymore, Marie Dressler, Charles Chaplin, Robert Montgomery, Marlene Dietrich, Lupe Velez and many others get their mail through the Beverly Hills post-office. But Santa Monica, Brentwood, Malibu and even prosaic Los Angeles itself claim a greater number of film folk.

Among the beachites are Marion Davies, Norma Shearer, the Talmadges, Dolores Del Rio and numerous lesser lights.

Brentwood claims Greta Garbo, Joan Crawford, Jean Harlow, Colleen Moore and Warner Baxter. Clark Gable lives in a Los Angeles apartment house, as do Lee Tracey and Jimmy Durante.

Strictly speaking, Hollywood is'nt on the postal map at all, being a part of incorporated Los Angeles, with a sub-station post-office. Beverly Hills is a city quite its own, as is Culver City, where Metro, Hal-Roach and other studios are situated. Brentwood is part of Los Angeles and part Santa Monica, which happens also to be individually incorporated.

BELIEF IS RELIEF.

An old Negro performer was explaining to his audience the difference between faith and knowledge.

"Now, my brethren," he said, "hit's like dis; Dar's Brudder Johnsing a-sitting on de front seat wid Sister Johnsing, and de five little Johnsings. She *knows* dey's her chillen dat's knowledge. He *believes* dey's their chillen that's faith.

WHAT CONSTITUTES BEAUTY IN A WOMAN?

What physical and mental characteristics are most important in making any one individual decide whether or not a woman is beautiful? These questions were recently asked in Hollywood, where beauty is a cult, and physical perfection a religion.

Out where the cameras grow, beauty is analysed with the minute care that a surgeon takes in examining a patient. Beauty is so very important in the motion picture business that every producer, director, leading man, character man and writer has his own ideas—very good, carefully considered ideas.

"You can't set any standard for beauty in a woman," insists Lionel Barrymore, a successful painter and etcher, in addition to being a talented actor. "Beauty in any woman is a separate and individual problem. One woman with a badly shaped nose can make you think her marvellous, just because she has a fine personality. Another woman has an equally agreeable personality, yet you are always aware that her ears protrude. Another woman hasn't a shred of personality but she is so physically perfect you overlook the fact. You can't set any rules. Beauty is exactly where and when it comes. If we could really put our finger exactly on what beauty is, or when it will arise, its illusive charm would be gone."

Jean Hersholt says "the eyes have it." "I have never yet seen a woman with expressionless eyes considered beautiful," says Hersholt. "I have never seen a beauty of the screen, the Misses Crawford, Hayes, Garbo, Shearer, Gaynor, included, whose eyes were not largely responsible for their charm. Without fine eyes no woman will ever be called beautiful."

Clark Gable and Neil Hamilton believe that "poise" counts more than any other quality. Hamilton limits his ideas of poise to a woman's walk. Gable carries Hamilton's views a step further. "Good posture, a good walk, ability to sit and stand gracefully, all mean that an ordered mind and nervous system is behind the girl concerned," he said. 'Fluffy, highly nervous women may momentarily be considered,' cute, but the term 'beauty' is reserved for the woman who has a full and gracious control of herself."

Rod La Rocque, husband of Vilma Banky, says that beauty lies entirely in tranquility of mind.

Sam Wood and Cedric Gibbons, directors, and H. B. Warner, actor, agree mostly with La Rocque, but with a slightly different point of view. "Beauty in pictures is largely an illusion created by a clever girl's mentality," said Wood. "If all the bad noses, bad lips and bad figures among the beauties of Hollywood were assembled in one place, the collection would be large and unique. But what difference does this make? If a girl has a physical imperfection, but sufficient personality to overcome it, creating an illusion of unmarred beauty, good luck to her. She is the sort that butters the bread of every movie worker!"

* * *

Paramount Publicity states that Adrienne Ame's deep tan does not stop at the edges of her bathing suit. That's certainly *some* research!

* * *

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Dharmapuri Buchiraju	— *Mura*
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Filmland's Famous Directors.

(5) FRANK LLOYD (Director of Cavalcade).

By Helen M. Lewis.

FEW directors of motion pictures are heroes to the press—cynical gentlemen most of them, who expect the worst at the best.

As a rule directors are busy mortals, with a thousand worries and as many pet peeves. They hate to pose for "still" pictures, have very little sympathy for publicity stunts and generally regard the studio news person as a necessary evil.

Occasionally an individual wearing the toga of directorial rank emerges from the mass to a high place in a press agent's esteem. Such instances are rare and, because of that, *news*.

Fox Film's Frank Lloyd is easy for anyone to get along with. He has no false illusions of grandeur; no displays of temperament; no bad moments in the late afternoon when it is best to avoid him. In any press agent's categorical listing of virtues he would rank close to 100 per cent. in every item.

For the truth is this:

He permits time to take "still" pictures, suggests usable stories and considers a press agent a potent instrument for good. Perhaps more tangible evidence of his heroic stature, in this matter, is his willingness to co-operate and throw his set open to important visitors.

Observing him critically, as he directs his principal players in Jessee L. Lasky's "Berkeley Square," the impression is gained that he is too business-like and casual a man to be a director. Directors, one has been taught to believe, are men of a superior class with a tendency to exhibitionism. That this class of director is of the past is proved by the

Frank Lloyd

continued success of Lloyd who can be utterly natural and still produce such a classic as "Cavalcade."

But looking at the man again ; he speaks calmly to Leslie Howard and Heather Angel, his principal players in "Berkeley Square," gives them a clear analysis of the work to be done, the mood to be attained and the timing of the scene.

He works the next minute with the camera-man, assisting him in the development of pictorial compositions and fine shadings of light. He places the cameras, perhaps moves a light, and sometimes shifts props rather than bother the man whose duty he has usurped. In no instance is Frank Lloyd considered meddlesome. If he suggests something to a technician he does so with a disarming smile and a knowledge of the thing to be done that dissolves any thought of interference. He's as busy as a bee and always whistling some jocund tune—it's hard not to like a man like that. Ask the lowly extras' what they think of Frank Lloyd, their answer is "Swell fellow, pats us on the back and talks to us as if we were film stars, and, say, when he smiles and says "good work, boys and girls," well, we would just go to—for him—you know what we mean."

This pleasant genius with the quiet business suit and neatly combed hair has earned the respect of all studio press agents for another reason. He asks for frank opinions concerning various phases of the work he is doing.

"What do you think of this scene I have just taken ?" he will ask.

The press agent, being wise, would answer that question twenty different ways if twenty other directors were to ask that question. But with Lloyd there can be only one possible answer—the truth.

The press agent might answer Lloyd as follows : "I think it's awful, why didn't you do it this way."

And Lloyd will study the suggestion and perhaps adopt it. He's open minded, never resentful of frankness. If he has any pet aversions it is towards the man who yesses him or in any other way fears to speak his mind. He's a grand man, this Lloyd—a real fellow with a sense of humour even though he is Scotch. As we walk off the set we hear him whistling softly "The Bonnie bonnie banks of Loch Lomand."

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Echoes from Elstree

By Anthony Welwyn.

DOUGLAS IN ENGLAND.

ALEXANDER Korda, chief of London Film Productions, opened this week England's most ambitious talkie to date, the Douglas Fairbank's (jun.) vehicle which deals with the life of Catherine of Russia. The opening sequences were shot yesterday and young Fairbanks received the first sample of English production. He professed himself very satisfied with our methods and subscribes to a theory, growing more popular every day, that England is well on the way to film success.

He was much in evidence on the British and Dominions floors, where the film is being made. The costume of a dead and gone Russia suited him amazingly and indeed Doug. Junior is more cut out for a somewhat languid court life than is his father. To meet father and son is to be aware of a most amazing contrast. Facially they bear quite a close resemblance, but where the younger is pale and reserved the elder is thoroughly bronzed and full of vitality. In fact Fairbanks Senior is much more symbolic of irrepressible youth than is the man who, as far as years go, lays a stronger claim to it. I believe that Doug. Jun. has even noticed this himself and once remarked, so they say, "I am older than my father." Possibly he is inclined to take life more seriously than Fairbanks *Pere.*

However that may be, it is amusing to note that while the youngster is bearing up under the grease paint and studio lights, Father is putting off his English debut until the days become gloomier and are not so obviously meant for golf.

In the cast of the Russian epic is Flora Robson. In my opinion, which is shared by many, she is the best actress on the English stage. Extremely intelligent in conversation too, it would do modern dramatists good to hear her analyse our contemporary plays.

It has not yet fallen to my lot to meet Elizabeth Bergner, the amazing Continental actress who has taken the Old World by storm. Miss Robson, who has seen her for an afternoon on the set, is an enthusiastic admirer of hers. She is extraordinarily natural and when working appears completely oblivious of the camera, which is exactly as it should be. Her beauty is not great, she is not even a fashionable blonde, her hair being what some people call auburn and others do not hesitate to dub "sandy." Nevertheless she is a living example of that comforting reflexion that personality is everything. Her English is adequate to her work in the film and her pronounciation is so charmingly broken as to constitute what Flora Robson terms an "unfair advantage."

Nevertheless she is going to have a hard time bettering Flora's own genius for the histrionic art.

STILL THEY COME.

Among the latest arrivals in London from the Californian centre are Raquel Torres and Greta Nissen. They are here to lend their charm to a new B. I. P. film. Raquel is a vivacious brunette, beautifully slender and exquisitely dressed. She talks with a pronounced Mexican accent which can also be put down under the category labelled "Unfair Advantage." At her press reception the assembled scribes were very keen to credit her with a charming romance. But, although she admitted a fiance, nothing would make her divulge his name, habitation or profession.

ALICE GOES TO AMERICA?

A few weeks ago, with suitable fanfare Little Ida Lupino stepped aboard for Hollywood. Her friends in England were sure she was docketted for the Alice part in Paramount's forthcoming "Wonderland" episode. However, the latest news of the young lady is to the effect that very unwillingly Paramount have decided she is too tall to play the nursery tale heroine. Her inches are all the more regrettable since facially she is ideal for the role. However, it will not be difficult to find other subjects for lovely Miss Lupino.

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Our Heroes.

The writer tries to bring out the difference in acting in the silent and talkie pictures and has some interesting observations to make on our present talkie heroes.

By "The Silent Watcher."

WITH the arrival of the Talkies, we find a new technique made use of in the production of Films. The Talkies have necessarily removed the uneducated, the crude, the 'Mawali' element from the actors' staff, prevalent in the days of silence. It is impossible for an uneducated actor, or one with only a smattering knowledge of the language, to successfuly pronounce words and convey the proper shade of meaning. The days when the only qualification that the fans demanded from heroes was mastery over riding and fighting, are long gone. The hero of the silent-you remember him, don't you, who fought and rode and jumped over high walls with the skilful manipulation of the reverse crank; the hero who managed to overpower even a dozen men from the villain's party, who, after making a successful escape from them, and having found an excellent concealment, went out of his way to draw their attention to his hiding place, and again started a chase, with the only object of creating excitement among the 2 as. and 3 as. class of audience in the theatre—is gone!

Exit the Silents! Enter the Triumphant Talkies!!

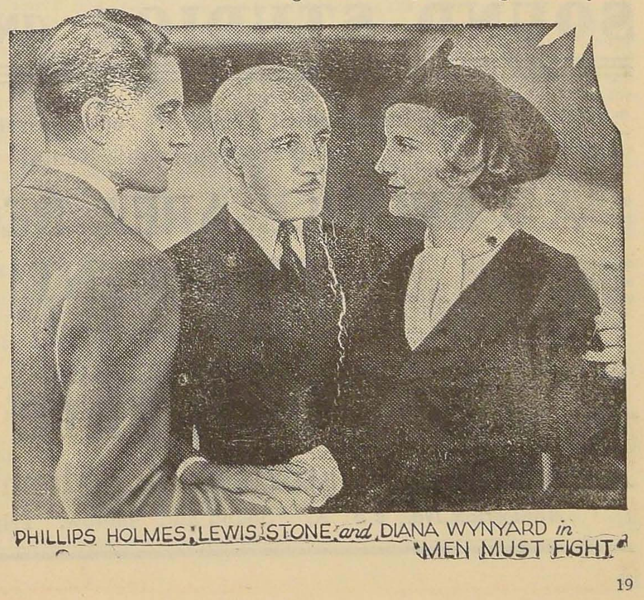
That hero is gone and in his place we find another, very much different to the first. This fellow is, by nature, sentimental and romantic. He is not so keen about fighting, but when he must, he first *sings*; in fact he sings as often as the Director permits him to. He sings when he meets the heroine, he sings when he parts from her, he sings to please her and incidently to torture us. But let us meet these heroes, the new ones first:

Nissar has a good appearance, but this is hidden by the ugly drapery designed for him. None can deny that he has a good voice, but his acting needs improvement, and lot of it.

Bhagwandas, it is said, was recruited from the Gujarathi stage on account of his success there. His present employers are, evidently under the impression that the Talkie is nothing but a stage play reproduced, initially with great expenditure, but which on the whole yields greater profits. Bhagwandas' personality is anything but impressive, and a hero without personality is anything but effective.

Perhaps the most successful from among the new lot is Vinayak of Prabhat. Right from his first appearance in "King of Ayodhya" as Narad, till his latest in "Sinhagad," he has been making excellent progress.

As regards other elderly heroes whose name I dot not want to mention, because in this country, criticism has a curious knack of being misunderstood, the sooner they leave the acting line, the better for every one. Their being in the film producing industry has



PHILLIPS HOLMES, LEWIS STONE *and* DIANA WYNYARD *in* "MEN MUST FIGHT"

not helped the industry : the chances are that the industry might profit by their absence.

The Billimoria brothers who gained such popularity, are losing all because of the Talkies. They will perhaps be featured in a few more productions, but on the whole they will be wise in choosing some other profession, and leave this present success-a glorious memory.

It is a matter of regret and of surprise too, to note that Madhav Kale of Sharda is not as well known to the world as might be expected from his talents. As a star his performance is superior to many of our heroes, while his face is more handsome than any of them ; and taking into consideration that he has received some college education, one cannot help thinking that fate has not treated him as kindly as some others of the profession.

Jal Merchant is another whose winning personality ought to carry him far. The peculiarity of his face is that it is suitable only for social dramas, and that in mythological or historical roles his features are not condusive to create the pre-modern atmosphere.

The greatest blow that the Talkies have given is to Vithal. His stepping into the Directorial line is, however an encouraging piece of news, and the long experience that he has had as an actor will be of great help to him in the future, if he is to continue in this side-line.

Since this article is devoted chiefly to Heroes, the readers will excuse the writer if he does not review the Heroines in it. A paragraph, however, is given to them, and will, he hopes, be sufficient just now.

In India the Cinema going public comprises more of men than women, a condition exactly opposite to that existing in America. To be attracted by the opposite sex is a psychological human trait, and it therefore follows that in America Heroes are more in demand than Heroines, and the success of a production in India depends upon the Heroine. But in India good looking actresses are rare, and educated ones more so ; and so, in order to induce the better class of ladies to act, it is necessary for the producer to offer better remuneration.

During the Silent days a number of our Heroines were enlisted from the Anglo-Indian Community, and they gained much success in that line, but their ignorance of the Indian languages has pushed them now to the background. On the whole it was they who took to acting seriously and considered the profession more as an Art than an easy method of making money—which attitude was unfortunately prevalent among our Hindu and Mohammadan actresses.

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BEST OF THE MONTH.

LADY FOR A DAY (*Columbia*). Dir : Frank Capra. Cast : Warren William, May Robson.

When apple Annie gets in a " tight spot," Dude, with the aid of his gang, finds a way out. A delightful farce comedy with a splendid cast, good direction, much comedy and some pathos.

MORNING GLORY (*R-K-O-Radio.*) Dir : Lowell Sherman. Cast : Katharine Hepburn, Douglas Fairbanks Jr. Adolphe Menjou.

The story of an ambitious country girl who, after disillusionment and many disappointments, achieves success as a great actress. Miss Hepburn is outstanding in her role. Her acting expresses a quality of rare richness and she is supported by an able cast. Eva's love for Easton would be more effective kept on a hero-worship basis.

ONE MAN'S JOURNEY (*R-K-O-Radio.*) Dir : John Robertson. Cast : Lionel Barrymore, May Robson, Dorothy Jordan, Joel McCrea, Frances Dee.

A benevolent country doctor, capable of professional greatness achieves personal satisfaction in a life of self sacrfice, kindliness and understanding. Interesting, uplifting, sometimes sad, a well developed story. Good direction, a fine cast with splendid portrayals by May Robson and Lionel Barrymore.

THIS DAY AND AGE (*Paramount.*) Dir : Cecil B. DeMille. Cast : Charles Bickford, Judith Allen.

A fantastic melodrama which is realistic because of convincing acting and direction climaxing in a thrilling and almost inspiring mob scene. The story is timely as it deals with the gangster menace and tells of the success youth meets in bringing them to justice when they start out to avenge the death of an old man and class mate. The theme is treated with melodramatic intensity and is thought-provoking ; the direction is excellent and the work of the actors, both professional and amateurs is realistic; nevertheless the production will cause a diversity of opinion.

SOCIAL DRAMA.

BIG EXECUTIVE (*Paramount.*) Dir : Erle Kenton. Cast : Ricardo Cortez, Elizabeth Young.

Business ethics as revealed by the struggle between an elderly and hard-boiled stock manipulator and his grand-daughter's fiance. Social drama with excellent dialogue, good acting, especially on the part of Richard Bennett and fine photography.

DINNER AT EIGHT (*M-G-M.*) Cast : Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy.

The remarkable array of talent assembled could not help but insure the success of this adaptation of the George S. Kaufman and Edna Ferber stage play. It is a rapidly moving, episodic of narrative filled with humor, pathos and tragedy and is one of those rare achievments in characterization that calls forth only superlative comments. The story unfolds in a series of expertly woven incidents and concerns a group of persons invited for various reasons to attend a dinner given by a snobbish hostess in honour of an English Lord and his wife. A consistent excellence marks the performance throughout for which the director George Cukor, deserves equal praise with the galaxy of stars.

PADDY, THE NEXT BEST THING (*Fox.*) Dir : Harry Lachman. Cast : Janet Gaynor, Warner Baxter.

From the novel and English stage play by Gertrude Page. A wholly charming romance that has the engaging flavour of Daddy Long Legs. The story concerns an Irish family whose head is a lovable but impractical individual who adores his two daughters. Their love affairs and the efforts of Paddy, the younger, to straighten things out provide the romance and the delightful comedy. The cast is exceptionally fine and the photography rarely beautiful.

THE POWER AND THE GLORY (*Fox.*) Dir : William K. Howard. Cast : Spencer Tracy, Colleen Moore, Ralph Morgan.

A definite departure from the conventional motion picture is introduced in the telling of this powerful and compelling story of the tragic life of a track walker who becomes a railroad President through the efforts of a loyal wife. The new and novel method of story telling is called " narratage " and makes use of the flash back in bridging over the lapses of time in the various biographical episodes. The life of the man is interpreted by his secretary and life-long friend. The acting of the entire cast is excellent with Mr. Tracy's work outstanding.

TUGBOAT ANNIE (*M-G-M.*) Dir : Mervyn Le Roy. Cast : Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan.

Marie Dressler and Wallace Beery at their best in a very human story of a bibulous easy-going seaman whose wife cajoles him, bullies him, and protects him from his own weakness. Comedy and pathos skillfully blended provides an excellent family film.

TURN BACK THE CLOCK (*M-G-M.*) Dir : Edgar Selwyn Cast : Lee Tracy, Mae Clarke.

A small town man, dissatisfied with his lot, has the opportunity in a dream, to live his life over again. The treatment given the story is ingenious, in that in the reliving of the past twenty years, the man is fully aware of what has happened to him and to the country during that period. A well chosen cast does excellent work in a new and highly imaginative type of story.

THE WRECKER (*Columbia*). Dir : Albert Rogell. Cast : Jack Holt, Genevieve Tobin.

In saving the life of an immigrant junk peddler, a man gains a friend who never forgets, and who, in turn, saves him from himself. A fine cast, good direction, dramatic stuations with clean-cut, sound ethics and an interesting plot. Particularly to be noted is George E. Stone's sensitive and finely conceived portrayal of Shapiro, the Jew.

MELODRAMA, MYSTERY AND CRIME.

BEFORE DAWN (*R-K-O-Radio.*) Dir : Irving Pichel. Cast : Stuart Erwin, Warner Oland, Dorothy Wilson.

A mystery thriller in which are involved a million dollars of hidden treasure, the thief's doctor, the police, an attractive and genuinely clairvoyant young woman and her avaricious father. An obvious plot, gruesome, harrowing and nerve-wracking with a good cast and some interesting direction.

BLIND ADVENTURE (*R-K-O-Radio.*) Dir : Ernest B. Schoedsack. Cast : Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy, John Miljan.

Burlesque on gangster films. A rich youg American, losing himself in the " pea soup fog " of a London night, stumbles upon a dead man, hobnobs with a burglar, encounters a band of crooks, and falls in love with the girl before he finds his way to his own hotel.

CAPTURED (*Warner.*) Dir : Roy Del Ruth Cast : Leslie Howard, Douglas Fairbanks Jr., Paul Lukas.

An adaptation of Sir Philip Gibbs' novel " Fellow Prisoners " that is genuine melodrama at its dramatic best. The ugliness of war and the monotonous horror of a German prison camp form the background for a story of two friends and the one woman they both love. The finished acting of Mr. Howard together with the satisfactory performances of others in the cast make the story a believable one and bring out all the dramatic possibilities of the war setting.

HEADLINE SHOOTER (*R-K-O-Radio.*) Dir : Otto Brower. Cast : William Gargan, Frances Dee, Ralph Bellamy.

Hodge-podge adventures of two hard-boiled news hounds for whom their profession is like life itself. A matter of taste for adults. Interest is added through authentic pictures of earthquakes, fires and floods.

POLICE CALL (*Hollywood Pictures.*) Cast : Nick Stuart, Merna Kennedy.

A young pugilist with a scientific urge attaches himself to an archaeological expedition enroute to South America to escape arrest for a crime he mistakenly believes he has committed. The picture title is poorly chosen and the treatment given the story material is unimaginative and uninteresting.

COMEDY.

HER FIRSTMATE (*Universal.*) Dir : William Wyler. Cast : ZaSu Pitts, Una Merkel, Slim Summerville.

A comedy typical of Pitts and Summerville in which a devoted and harassed wife attempts to

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launch her husband into a seafaring career by the purchase of a bargain ferryboat. A good cast in a novel and amusing story.

RAFTER ROMANCE (*R-K-O-Radio.*) Dir : Wm. Seiter. Cast : Ginger Rogers, Norman Foster.

A kindly Jewish landlord attempts to solve the housing problem of two delinquent tenants a young man and a young woman with surprising results. A lightly amusing picture with chuckles for the entire family. Harmless but silly.

MUSICAL.

KING OF JAZZ.

A revival of the technicolour musical made three years ago featuring Paul Whitman, the king of modern jazz melodies. The best of the numbers provided by well known artists has been retained. Outstanding among them is John Boles' singing of "Song of the Dawn." The revival is well worth while and will have a worthy place among other popular musical screen productions.

SERIAL.

GORDON OF GHOST CITY (*Universal.*) Cast : Buck Jones, Madge Bellamy.

A story in twelve episodes with an abandoned mining town and the surrounding country as a setting for the action, which includes a hunt for and capture of cattle rustlers, cattle stampedes, a mystery man, a lost mine and the discovery of gold in the ghost city.

TARZAN THE FEARLESS (*Principal.*) Dir : Robert Hill. Cast : Buster Crabbe, Jacqueline Wells.

An unusually fine serial in which there is good photography. an adequate cast, some fine direction, sustained interest but lacking in gruesomeness, and intense excitement. This picture must be judged as a serial, not comparable with the longer photaplay.

HISTORICAL.

THE SHEPHERD OF THE SEVEN HILLS (*Faith Pictures.*)

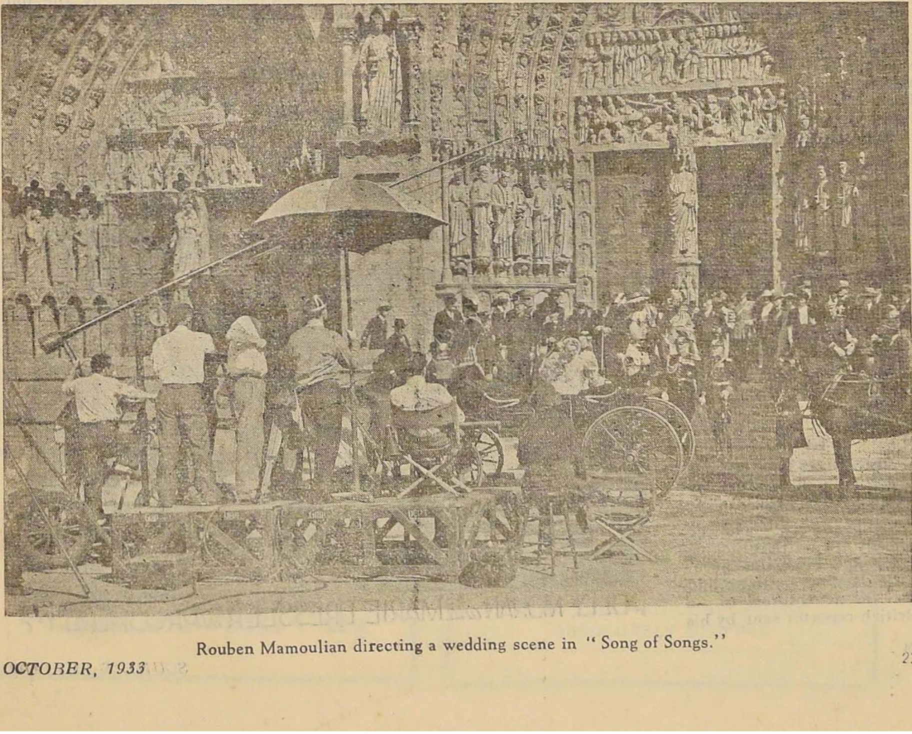
An excellent brief history of the Church in Rome, including an effective contrast of present day developments in Vatican City with the ruins of the Early Roman Empire. Basil Ruysdael, the radio announcer, describes the historic happenings in the Vatican and the scenes showing the high dignitaries of the Church. The photography is excellent as is the organ music and John McCormack's singing. The views of the art treasures in the Papal Palaces are of special interest.

WESTERN.

CROSS FIRE (*R-K-O-Radio.*) Cast : Tom Keene, Betty Furness.

A western story of two buddies who return from the War, to play a large part in ridding their mining town of a crooked mayor, the leader of a gang that is stealing gold from a mine and falsifying reports. Good action and clever comedy mark the production.

FIDDLING BUCKAROO (*Universal.*) Dir , Ken Maynard. Cast : Ken Maynard, Gloria Shea: Tarzan the horse.



Rouben Mamoulian directing a wedding scene in "Song of Songs."

A tabloid serial, the wildest of westerns, a very amateurish concoction of hectic episodes and excessive brutality which the truly beautiful scenic effects and good cowboy singing fail to redeem from tediousness.

THE GALLANT FOOL (*Monogram.*) Cast: Bob Steele, Arletta Duncan.

A pleasing variation of the unusual Western plot is introduced into this story of a circus manager who brings his troupe into the cattle country where a mystery is cleared and a natural love story develops.

THE TRAIL DRIVE (*Universal.*) Cast: Ken Maynard.

A Western story in which the hero thwarts the villain and wins back, in the face of seeming impossible odds, the cattle belonging to his rancher friends. Beautiful scenic effects, fine photography and adequate acting distinguish this picture.

BRITISH.

BITTER SWEET (*B and D.*) Cast: Anna Neagle, Fernand Gravey.

An artistic adaptation of Noel Coward's operetta. This story of the marriage of an English girl and a Viennese musician is an appealing one and is sympathetically and intelligently presented by a well chosen cast. Miss Neagle's exquisite use of her hands and the fine restraint of her acting are worth seeing.

THE BLARNEY STONE (*B and D.*) Cast: Tom Walls, Anne Grey.

A gay Irishman who receives the gifts of good fortune and of ingratiating flattery after kissing the Blarney Stone, gives a worthwhile value to a some what weak story. The cast does good work and the views of London and of Ireland are enjoyable.

FAITHFUL HEART (*Philip E. Meyer Prod.*) Cast: Herbert Marshall, Edna Best, Anne Grey.

An English-made human interest story based on the play by Menckton Hoffe. The romance is an appealing one with several high dramatic moments that are intensified by the finished work of Mr. Marshall and Miss Best. The latter plays a double role of mother and daughter as there is a lapse of twenty years in the story.

SLEEPLESS NIGHTS (*B.I.P.*) Cast: Stanley Lupino, Polly Walker.

A genuinely amusing comedy filled with rollicking tunes and enjoyable acrobatic dancing, built around the misadventures of a British reporter sent by his editor to a French resort to get the story of a famous diamond-filled statue belonging to a wealthy American. Mr. Lupino, who is as amusing a comic as one could wish, gives a clever performance.

SHORT SUBJECTS.

ANTWERP (*R-K-O-Radio.*) Vagabond Adventure series. Narrator: Alis Harvilla.

The most important sea port of Holland is pictured together with the customs and occupations of the people who live there. An interesting description of this old city is given, of its famous cathedral, of its word renowned zoo and of the training of the Belgian police dogs known the world over.

CANNIBAL ISLE (*M-G-M.*)

A Fitzpatrick Traveltalk showing the progress of civilization in Fiji and Samoa since the British occupation.

CONFIDENCE (*Universal*),

Oswald, the Rabbit, helps the occupants of the barnyard to participate in the NRA.

CONTRASTS IN CHINA (*R-K-O-Radio.*)

Another episode in the Vagabond Adventure Series contrasting the beauties of China with its squalor.

DESERT PATROL (*Magic Carpet Series*) (*Fox*).

Mounted on dromedaries, their vigils long and trying, the Italian officers patrol the Sahara.

DOWN BY THE OLD MILL STREAM (*Paramount.*)

A Screen Song featuring the Eton Boys.

The animals have a happy time down by the old mill stream while the Eton Boys quartette furnishes a background of music for the action.

POLLY MORAN and MARIE DRESSLER in PROSPERITY

FOLLOWING THE HORSES *(Fox.)*

Compilation of the best racing and riding " snots" on famous tracks of all countries.

HANDLEBARS *(M-G-M.)*

An educational and amusing picture of the history of the evolution of the bicycle.

MORNING NOON AND NIGHT *(Paramount).*

Talkartoon Series with Betty Boop. Music recording by Rubinoff and his orchestra.

A day in the life of the barnyard fowls. A lost chicken pursued by members of the Tcm Katz Social Club receives aid from his many feathered friends.

NEW ZEALAND *(M-G-M.)*

Fitzpatrick Traveltalk very beautiful and instructive.

NOTRE DAME GLEE CLUB *(Vitaphone.)*

Presenting this world famous Glee Club of thirty-two voices under the direction of Professor Casasanta.

THE OLD MAN OF THE MOUNTAIN *(Paramount.)*

Cab Calloway and his orchestra provide the excellent music for this clever cartoon in which Betty Boop bravely goes to face the terrible old man of the mountain. The animals come to her rescue just in time.

PARAMOUNT PICTORIAL No. 2 *(Paramount.*

This number of the series includes :

On the Trail of the Salmon : Catching of salmon on their way to the spawning grounds in the upper reaches of the Oregon, Trotting Out the Champions: The breeding and training of blue blooded horses in Hanover, Pa. ; Song Makers of the Nation : Featuring Johnny Green, one of the youngest and most successful of the composers of popular music.

POPEYE, THE SAILOR *(Paramount.)*

Talkartoon Series with Betty Boop.

Betty, dancing at a circus, is rescued from danger by Popeye. her friend. Amusing songs and cartoons.

SCREEN SOUVENIRS, No. 13 *(Paramount.)*

Brings us back to about 1905 and the news of that year.

SPORTING MELODIES *(Paramount.)*

Grantland Rice takes us to various colleges to listen to the songs of the campus.

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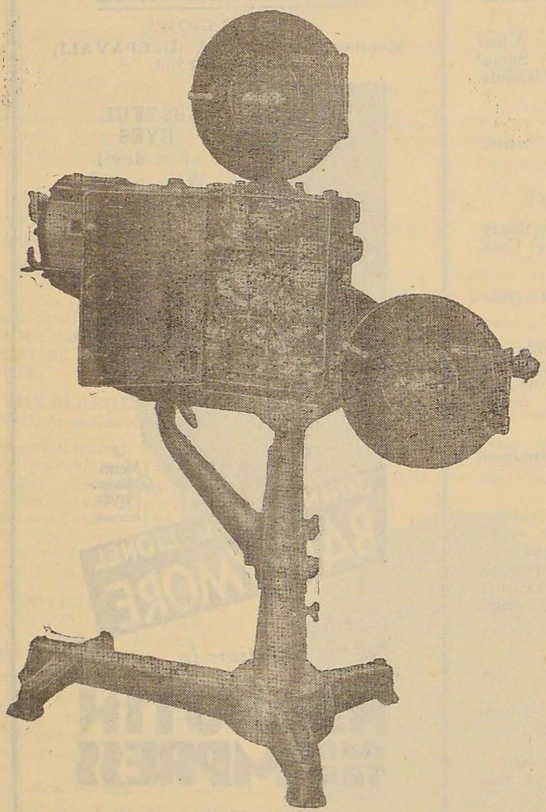

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Trade & Technical

NOTES AND NEWS.

FILTERS AND THEIR USE.

THE intelligent use of filters as mentioned in the August issue of I. A. C. Bulletin must inevitably improve the quality of one's photography. Generally speaking, any scene is improved by the use of a suitable filter, if light conditions are strong enough to obtain correct exposure, the exception being when it is desired to retain mist effects which would be minimised by the filter.

Filters are only necessary because of the unequal colour sensitivity of the different kinds of film.

Orthochromatic film is sensitive to yellow and green, but much more sensitive to blue. When a landscape with clouds in a blue sky is photographed, the blue sky is over-exposed before the yellow and green landscape obtains the correct exposure, with the result that a blank white sky is obtained.

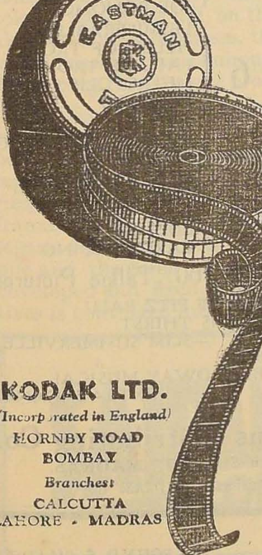
If a yellow filter is placed before the lens it retards the surplus blue light and enables the yellow and green to register more fully, thus obtaining a more natural rendering of the scene.

By using filters of deeper colour more blue light can be held back until it can be completely cut out. This effect gives skies which are too dark to look natural, and the defect is known as over-correction.

Hence, filters should be chosen with care.

Panchromatic film being more sensitive to yellow, green and red, enables lighter filters to be used to obtain the same effect with consequent saving in exposure time.

A filter which increases exposure time six times with Ortho film may only need a factor of two or three with panchromatic film owing to the increased colour sensitivity of the panchromatic emulsion. Thus panchromatic film allows of deeper filters also being used, without any undue inconvenience, and makes possible a variety of effects, to give a sense of reality and relief, as also the reverse.



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FILTER FACTORS.

Table showing change in diaphragm setting made necessary by Filters with different factors.

Exposure without filter.	Diaphragm setting.										
	F 1·8	2	2·5	3·5	4	4·5	5·6	6·3	8	11	16
With 1½ × filter		1·5	2	2·8	3·3	3.8	4·5	5 5	6·5	9	13
,, 2 × ,,			1·5	2·5	2·8	3	3·9	4·5	5·6	7·7	11·3
,, 3 × ,,				2	2·3	2·6	3·2	4·2	4·5	6·3	9·2
,, 3½ × ,,				1·9	2·1	2·4	3	4	4·2	6	8·5
,, 4 × ,,				1·7	2	2·2	2·8	3·7	4	5·4	8
,, 4½ × ,,				1·5	1·9	2·1	2·6	3·5	3·7	5·2	7·5
,, 5 × ,,				1·4	1·5	2	2·4	2·7	3·5	5	7
,, 6 × ,,					1·4	1·9	2·3	2·6	3·3	4·5	6·3
,, 8 × ,,						1·5	1·9	2·4	2·7	4	5·6

If for normal exposure without filter your diaphragm opening is 5.6, with a 3× filter, the setting will have to be changed to 3·2, fouud by running finger along horizontally over 3× column until it comes below 5·6 column which gives the desired diaphragm setting for correct exposure. (*COURTESY I. A. C.*)

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CELLULOID AND COLOUR.

Just as in the days of the silent picture, sound was not considered a necessary adjunct to film as an artistic medium, so also, now, people seem to think that colour is not only not necessary, but a positive disadvantage to the emotional appeal of the film, which, they say, will succeed better in its present form of grey monotones. But all the same, just as sound revolutionized the technique of Cinematography, and instead of impeding or hampering its progress, has intensified its scope, so also, the realization of perfect colour and a proper use of it is sure to further the realistic illusion without in anyway restricting the scope.

The process of colour photography was known from 1902, and the first Kinemacolour was shown in 1908. One of the first all-colour feature pictures to become popular was Douglas Fairbanks' "Black Pirate." The first all-colour and sound picture was Warner Bros' "On With The Show," released July, 1929.

Though colour was dicovered long before sound, and though these pictures have shown that colour is a practical possibility, colour has not achieved a fraction of the popularity of sound.

The two processes now prevalent in Hollywood, are Technicolour and Multicolor, both of which are subtractive, in which certain components of white are subtracted from colours which are left on the film. Both are also two colour processes, though the respective companies have announced that they are developing three-colour processes.

The Technicolour camera is specially built for colour work. A split-beam prism placed behind the lens separates the image into two separate components of red and green primaries, which are photographed on alternate frames. The negatives are printed on two separate strips of positive, the red values on one and the green on another. After being developed and fixed, the silver of these positives is converted into a "mordanted image",

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capable of absorbing certain dyes according to the intensity of colour. After being dyed, both sets of coloured pictures are transferred to the same side of a new film by an absorptive process.

The possible disadvantage of this process lies in the irregularities of colour saturation due to the difference in time of immersion in the dyeing bath, and the tendency towards 'bleeding' of the colours during the transfer process, and limitation of the field due to the fact that only two primaries are used.

Multicolor, which uses a much simpler apparatus, without prisms or colour filters, uses as premaries Blue and Orange-Red. The special attachment made necessary by the Bi-pack film and the two additional magazines are very easily attached to the camera and does not prove a nuisance. The pictures obtained by this process are crisp and sharp, because of the absence of any transfer or lithographic process. A slight difficulty is experienced in getting pure Red, due to the primaries used, and the same difficulty with Yellow and Purple is experienced as in Technicolour. But Multicolour can get a remarkable Gold that is very attractive. Another advantage which it enjoys is the beautiful Blue it can achieve which makes it superior for outdoor scenes showing lots of sky and sea.

The first all-colour picture made in India by Prabhat Film Company of Kolhapur is based on the latter process. Pioneers in many respects, Prabhat have attempted to pass one more milestone in their upward progress. The subject of their first colour picture "Sairandhri" offers unlimited field for the use of colour, and the settings of Mr. S. Fatelal, the creative genius behind Prabhat, which have already become a tradition in the Industry, will, no doubt, gain in their glamourous appeal by a clever use of colour.

As one who had the opportunity of witnessing the production of the said picture, I can say that Prabhat have tried their best to exploit the possibilities of the multicolour process, in the use of colour in the sets, costumes and even in the complexion of their stars.

Whatever might be the artistic appeal and emotional advantage or disadvantage of the colour film over the black and white, the

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advantages of colour as a money-making expedient, especially in India, cannot be questioned and we do wish that Prabhat would make lots of it in their first attempt only to be used in the creation of 'better' pictures later on.

PRODUCTION IN FRANCE.

Altogether 206 feature pictures were released in France during the first six months of the current year; 93 American and 57 French. Of the former, 65 were original English-speaking versions, 23 were dubbed, four played first as original and latter dubbed, and one in the Yiddish language made in the United States,

Pictures made for French consumption in the French language included: 57 pictures made in French studios, and 16 in foreign studios, as follows: German, 8; Austrian, 5; Italian, 2; Czechoslovakian, 1.

Improvement in the methods of dubbing and reduced costs resulted in an increase of the number of foreign pictures dubbed in French. While in 1932 only 60 foreign pictures, among them 36 American, had been dubbed, this year 48 dubbings already have been released, 43 others are now ready and 38 new dubbings will be produced. Thus a total of 129 dubbings for 1933 is estimated, among them 81 for the new season, 56 of them to be American pictures. The cost of dubbing of the better class pictures in Paris ranges approximately between Rs. 30,000 to 50,000.

The average cost of a French production is Rs. 150,000 to Rs. 225,000. This amount must not be exceeded if the producer wants to be sure of redeeming his picture.

Of the 110 French pictures made in France 53 are ready for release, 20 are shooting, and 37 are in preparation. These 110 pictures are being made by 50 companies, which gives an average of two or three pictures a company. This increase in the number of producing companies is an outstanding development of this year. Many small companies are born and produce one, two or three pictures which are released by important concerns such as Gaumont, Pathe, Universal, Fox and United Artists.

CARNIVAL with Matheson Lang, Iver Nevallo.

PRINCE AMONG LOVERS with Ivan Moskio.

MARTHAS VANDICATION with Norma Talmadge.

REASONS WHY with Clarak Young.

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The Paramount studios have been closed for five months. Dubbings only were being made there. On the other hand, Fox will start in October its own French production under the direction of Eric Pommer, with Andre Daven, formerly at the Paramount studios and at UFA.

FILM PRODUCTION IN AUSTRIA.

Austria can be now added to Russia, Italy and Germany where Governmental restrictions have been made on the motion picture industry to further cultural and commercial life. In order to promote the manufacture of sound films it is required that all public programme include shots produced in Austria with Austrian made sound apparatus.

IMPERIAL PROJECTORS.

The Exhibitors Film service of Madras have taken over the agency of Imperial Projectors. They inform us that they have sold now a number of these machines which are working satisfactorily. Imperial projectors are ideally suited to small exhibitors and as most of the Indian Theatres are small exhibitors these equipments should find a ready market in this country. It is the most simplified sound projector in the market and any cinema manager can very easily understand its method of operation. Again it is constructed so campact that the space required for its installation is very small. These two condiition together with its cost make these machines ideally suited to small exhibitors in this country.

NITZSCHE:

One of the prominent visitors to this city during this month is Mr. Govind N. G. Paranjpe, representative of Prof. V. P. Dalal of Bombay who is the Indian representative of Nitzsche products. Nitzsche projectors came into India only last year but to date there are about 24 equipments working in India, which goes to prove that they are proving popular wherever they have been installed. Mr. Paranjpe also informed us that Nitzache has now manufactured a sound recording equipment, details of which will be made available shortly. The recording machine, it is claimed, is the result of ten years of arduous labour of Nitzschi technicians.

AURORA FILM CORPN.

Mr. A. Narayanan informs us that he has secured for distribution "Trader Horn," as also 'All Quiet on the Western Front' and 'Nagana.'

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Last Year's Technical Progress

SUMMARY OF AMERICAN S.M.P.E's REPORT ON SOUND RECORDING EQUIPMENT, METHODS, MICROPHONES, MOTOR SYSTEMS ETC.

(*contd. from Sept. Issue.*)

II. SOUND RECORDING.

1. *General*:—The necessity of reducing costs of all sorts in the studios during the past year has militated against the introduction of new sound recording equipment on any extensive scale. However, the producers of electrical sound systems have been active in introducing improvements in the older systems and in some cases complete new recording outfits.

2. *New Recording Equipment*:—In the last report of the Committee, brief mention was made of a new portable Western Electric recording system. This system, which has recently been described in detail, has been in successful operation in several of the major studios during the past year, and one of the units was taken to Greenland with the Universal Dr. Frank expedition for making the new Arctic epic, S. O. S. Iceberg.

The Western Electric Co., has announced a simplified recording amplifier system known as the type P system. This new system consists essentially of one or more moving coil microphones located on the stage, each of which is connected to a single-stage transmitter amplifier located in the monitor room. These amplifiers are then terminated by a mixer panel which in turn is connected to one or more single-stage booster amplifiers in tandem as required to deliver sufficient level to operate the final power amplifiers. The booster amplifier and the mixer panel are also located in the monitor room. The small current consumption of the transmitter and booster amplifiers makes it possible to use small automobile storage batteries for the filament supply and dry B batteries for the plate voltage. Due to the small space required for these batteries, they can be readily located in the monitor booth. The power amplifiers that terminate the booster amplifier are located in the recording room adjacent to their respective recording machines. These amplifiers consist of a single stage of push-pull amplification and are all operated by alternating current.

On comparing this system with the old amplifier system, it will be noted that the large expensive A and B storage batteries, the battery charging motor generators and the power board have been eliminated. The room formerly occupied by these batteries, the amplifier room, and the floor space for the battery charging motor-generators and power board are no longer required. This arrangement admits of a considerable saving in wiring and installation expense. All these improvements have been obtained without interfering with the flexibility of the recording system.

The RCA Victor Co. has introduced a new recording and reproducing equipment designated as ' high fidelity.'' The new recording equipment is claimed to be capable of recording a range of frequency up to approximately 10,000 cycles. Some of the other improvements consist of a permanent magnet velocity microphone; a mixing panel in which operation noises have been reduced to a minimum; a new recording amplifier, electrically superior to previous types, ruggedly constructed so as to withstand hard usage; a new system of reducing ground noise, from which are omitted the external shutters used heretofore with variable width sound tracks. The new system utilizes a biased galvanometer method of controlling the width of the transparent portion of the sound track.

The recorder is mechanically superior to previous models, which results in extreme quietness of operation. A new optical system of extreme simplicity and ruggedness is utilized employing a galvanometer of the dry type and a much larger mirror than those used heretofore. This results in less stray light, and assists in making the refinements required to record the higher frequencies accurately.

Electrical equalization for film and slit losses is provided in the form of a separate

panel incorporated in the standard recording channel. This equalization results in a constant output from the photocell of the reproducing equipment when prints of the sound record are reproduced. The variable width symmetrical sound track employed in the "High Fidelity" recording system is claimed to have many advantages over the single-edged track previously employed, among them being the attainment of a greater degree of noise reduction. The accompanying figure illustrates the forms of single and double-edged tracks.

A new recording system is reported from Great Britain, the main feature of which is that the recording can be accomplished without any electrical amplification whatever. The essential principle of the invention is embodied in a circular panel of glass about two or three inches in diameter, lined with a grid of mirror bands. A lamp throws a beam of light through the strips of glass between the mirror bands, which is focussed down and received as a series of minute points of light upon a small mirror oscillator.

This mirror oscillator may be controlled either by the usual microphone and amplifier, or by direct speech. Its effect is to redirect the light received through the apertures between the mirror strips on the glass tube back to the mirror strips. As the oscillator works, more or less of the light impinges on to the mirror strips. The light so received is reflected into the apparatus and focussed on the film through the usual mil slits. The magnification depends upon the number of mirror points employed in the grid.

This system, therefore, constitutes a recording apparatus consisting simply of an optical system without any necessary electrical amplifying device, as the amplifiers can be omitted because of the almost unlimited degree of optical magnification. It is claimed that this apparatus can be used for either the variable width or variable density methods of recording.

While was recording for motion picture purposes has greatly declined in favour of film recording methods, the spectacular success of the new vertically cut records made by the Bell Telephone Laboratories is again focussing attention on this type of recording. These records possess important advantages over laterally cut records. The electrical recorder and the reproducer usedin the system have also been greatly improved. "Cathode sputtering" has replaced the old method of graphiting the wax, and a non-abrasive record of cellulose acetate has replaced the abrasive record of the past. These improvements have reduced the surface noises to the extent of 25 to 30 db., and have increased the life of the record tremendously. The volume range has been increased from about 25 to 30 db. to about 50 to 60 db., and the high-frequency cut-off has been extended nearly an octave (to about 9000 cycles.) A more faithful reproduction has been obtained as a result of a flatter frequency characteristic and less non-linear distortion, so that sounds are more distinct, life-like, and clean-cut.

3. *New Recording Methods.*—One of the most important developments from the standpoint of economy of operation originated in the Hollywood studios during the past year. This was the introduction, first by Metro-Goldwyn-Mayer, of recording two sound tracks on a 35-mm. film, thus reducing the sound negative footage by 50 per cent. Prints were then made which also carried two sound tracks. This print was slit down the middle, producing two 17·5 mm. films, which were then assembled for the "dailies" and run through the projection machine in synchronism with the action. For final cutting of the negative sound track it was, of course, necessary to split the sound negative and treat each 17·5 mm. film as a single negative film.

This method has been adopted in varying degrees by many other studios. Some continue to record only one sound track on the negative, but make 17·5 mm. prints from this negative. Others split the 35 mm. film, using only one set of sprocket holes in pulling the film. This requires a modification of the film recorders and developing machines to handle the narrow film, whereas the original method used by M-G-M does not require changes in recorders or developing machines. Both systems require slight modifications of the projectors in order to accommodate the 17.5 mm. film. The narrow film affects theatres only in cases of double film previews in which the separate sound track is made on 17.5 mm. film.

Another method of saving raw stock without splitting the film is to break down the negative before development and to develop only approved takes, these being denoted by suitable punch marks. The remaining raw stock is patched together and the opposite

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unused edge is used for printing the daily sound track. It is difficult to make an offhand comparison as to the relative economics effected, since the entire production technique is involved.

4. Microphones.—The tendency is away from condenser microphones and their associated amplifiers towards dynamic permanent magnet microphones. The lapel microphone also looms as a possibility in certain kinds of recording, although its use to date has been limited to public address systems.

The ribbon microphone is a velocity operated pick-up device, in contrast to other microphones which are pressure operated. It is claimed that its directional properties offer the following operating advantages: (1) the elimination of undesired interfering noises; (2) the reduction of recorded reverberation; (3) bi-lateral sound pick-up; (4) regulation of the extent of the sound pick-up by adjusting the angle of the source of sound with respect to the microphone as well as the distance of the source from the microphone; (5) the elimination of accoustic feedback in public address systems, or from monitoring loud speakers by suitable angular-positioning of the microphones with respect to the loud speakers; (6) the elimination of reflection difficulties in acoustical measurements.

Equipment for handling microphones has been improved but slightly during the past year. The durable Mole-Richardson booms continued to be widely used, and there were no outstanding improvements in the smaller portable booms of the "dolly" type. One studio has developed a smaller lighter boom similar in principle to the Mole-Richardson boom, but designed to carry microphones of the dynamic or ribbon type, which do not require closely associated amplifiers. The use of "concentrators" of the reflector type has increased, and some models which have been adjusted mechanically or equalized electrically, are said to provide recordings that are not readily distinguishable from those made with a standard microphone. The reflectors vary in size from three to six feet in diameter, and are installed in light hand-trucks in universal mountings. Concentrators are not often used on the stages because of undesired reverberation effects. With reference to microphone placement, there has been no material change in practices. In general, perspective is controlled by adjusting the average distance of the microphone from the artist in order to obtain the desired effect.

5. *Motor Systems.*—In attempting to eliminate noisy gear systems from camera motor assemblies, the M.G.M. studios has experimented with a direct connection of the shutter shaft of the camera to the motor armature. In order to permit a direct connection of the armature and shutter shaft, the motor speed must be 1440 rpm. A four-pole three-phase synchronous motor, such as is generally available, would therefore require a 48-cycle power supply, in the form of suitable frequency-changing equipment operated by the standard 50 or 60 cycle source of power. This has been accomplished experimentally in the M.G.M. studios, using a 5 kw. 48 cycle machine.

In order to assure synchronism with standard recording machines having a drive-shaft speed of 1200 rpm., a six pole 60 cycle 3 phase synchronous motor can be used.

With a complete 3-phase synchronous motor system, such as described, equipped with suitable starting reactors, phase correctors and slip clutches in order to assure smooth starting, it is necessary to provide a new system of synchronizing marks and scene identifications. At M.G.M. an experimental system is based on a single master control that starts all motors, illuminates the film in the recorder, exposes a synchronizing mark on all sound and picture films, and operates a "speed" signal. All this is accomplished during a four-second interval. An additional synchronizing mark is automatically placed at the end of each take. In conjunction with this system, both edges of the recording stock are used for the sound record, takes are identified by edge numbers on the film, and camera slates are used on the first scene of each roll of picture negative only. Title states are made up independently, and are inserted when the developed film is assembled into the "daily."

5. Accessories.—The development of accessory apparatus and technics for control and test purposes in sound recording has continued throughout the year. A new type of mixer control for dynamic microphones has been developed by the General Radio Co., which is claimed to be noiseless in operation and to provide linear attenuation up to 45 db. with logarithmic cut-off.

A simple rapid method of directly measuring the distortion in audio-frequency amplifier systems has been described by Tuttle.

Sound Film Editing.

By Maurice Pivar.

Supervising Film Editor Universal Studios.

It is with particular pleasure that we publish the following highly interesting and very instructive paper from the Technician's Branch of the Academy of Motion Picture Arts and Sciences, presented by Messrs. Pivar and McCord, who are authorities on their subject, with years of experience behind them. We have no doubt that our technicians will find it greatly useful in their work. We propose to follow this up with a comparative article on how 'editing' is being done in Indian studios.

PERHAPS the least heralded of all occupations in the motion picture industry is that of the film editor, commonly known as the film cutter. Unlike most of the technical branches of this business, film editing does not follow any set routine, but each picture and even each sequence in a picture presents a different problem to the editor. This is especially true to-day when situations are tied up and involved with the sound element.

The film editor must not only know how to "cut" and assemble a picture, but he must apply intelligence and ingenuity to his work. He must not only know the routine of editing but he must thoroughly understand and know screen values,—dramatic, comic and photographic, and take full advantage of the film he has in hand so that it will appear to the audience to the best advantage. A cutter devoid of the ability to feel dramatic and comic impulse would be of little assistance to the director even though he might be fully versed in the mechanics of his work.

Those of us who are familiar with productions, are aware that the average feature picture involves anywhere from thirty thousand to sometimes three hundred thousand feet of film, and it requires efficiency and system for an editor to be able to place his hands on any particular scene at any time, without having to wade through thousands and thousands of feet of film.

The systems used for keeping track of this excess film vary in the different studios. We at Universal, through the co-operation of our laboratory and the production department, have simplified this phase of cutting to a great extent. After each day's work on the set, the script girl sends to the cutter a copy of her record of the day's work. This record states clearly the number, the length and the dialogue of each scene. This is kept on file from day to-day by the cutter. Time and again during the course of editing a picture, a director will prefer a scene changed from one angle to another and sometimes, there is a question as to whether such a scene may have been shot and to avoid wading through the film to verify it, the cutter instead refers to the script girl's notes.

In addition to the script girl's record, a laboratory record is also kept by each cutter. This record is sent through with the film, commonly termed "dailies," which is printed up each day by the laboratory. The edge numbers and scene numbers of each scene printed is marked on the record. Quite often during the editing of a picture a scene is either damaged or more often cut up by the changing of cuts to the extent that a reprint is necessary for practical handling. The use of the laboratory records and the script girl's daily record facilitates the ordering of reprints and the checking of various scenes in the picture.

The routine involved in the preliminaries of editing a picture vary somewhat in the different studios. The majority however favour the use of separate sound track and separate action during the process of editing. There are several studios, however, which use movietone prints or—in other words—prints which have the sound already printed on to the action. This method may be more economical from a standpoint of saving of film, but the writer is in sympathy with the use of separate sound track, for the reason that it offers a greater latitude in the editing of a picture.

The first step in connection with editing is, as a rule, to synchronize the sound track with the action. This is accomplished by the use of a specific mark or punch at the beginning of each scene. This punch or mark is made on both the action and the respective

sound track and it is necessary, therefore, to see that both punch marks start at the same point.

To simplify the handling of separate sound track and separate action, the use of numbers on the edge of the film, spaced one foot apart, is necessary. These numbers are made in duplicate and the same number that appears on the edge of the sound track film also appears on the edge of the action film—both numbers being in the same relative position from the start mark.

With the " dailies " synchronised and properly numbered, they are then shown to the director or any other executives interested in the production. Where there are more than two takes to a particular scene, the director, as a rule, selects the one he prefers and this is the one which is set aside for use in the picture, the others being kept in file.

The efficient editor as a rule starts to edit his picture with the completion of the first sequence. All of the film of this sequence when completed is assembled in continuity order. This gives the editor an opportunity to familiarize himself thoroughly with the film possibilities of the sequence. The editor's objective, then, is to cut this sequence to the best advantage, utilizing such angles as he feels will present the sequence in the most effective manner on the screen.

This procedure is continued as the director shoots his picture, so that within a few days after the director has completed his picture, it is practically ready for him to see in what is termed " first or rough cut ". Most directors are thoroughly familiar with cutting and at times are of great help to both the picture and the editor. The director, having made the picture, naturally may have his own ideas with regard to the way certain angles should be used to portray certain scenes. In shooting the sequence, he may have been striving for a certain dramatic or comic value in the situation. Then oftentimes, the editor may cut it from his own point of view. This, naturally, brings about discussion,—and with an intelligent editor the director at times may find that the editor has already gotten the most out of the situation with the film in hand.

The best results are generally obtained when both the director and the editor work in close harmony and are open minded to suggestions.

The picture in first cut, naturally runs considerably over the general releasing length and before any final eliminations are made, the picture is presented to the public for its reactions; all further cuts or eliminations being determined by the results obtained when shown to an audience. Quite often certain situations which look very appealing during the process of cutting, fail to impress the audience and, likewise, certain situations which apparently do not seem to carry much weight in the studio projection rooms, bring a strong reaction from the audience. In this way, the director and everyone else concerned with the picture is enabled to judge through the audience reaction, the screen values of all the situations in the picture, later removing such situations as prove non-essential.

Before a preview is held, however, there is a considerable amount of mechanical work that the picture must go through. First, there is the work of embellishing and refining the various cuts. Then the matter of adding sound effects and music and also the injection of certain photographic effects in the shape of lap dissolves and other effects to which the picture may lend itself. To-day, with the perfection of what is called the "optical printer" these effects such as lap dissolves, etc.,—which ordinarily were made on the sets by the director and which proved very costly because of the loss of time involved, are made on these optical printers after the picture has been completed.

Some studios have a special department which handles the injection of sound effects and music into the picture. At this studio, we find it more desirable to have the editor himself supervise this phase of the work, for the reason that he is thoroughly familiar with the film and also with the particular desires of the director and the manner in which they are to be placed. Our sound department concentrates on the making of the effects desired and also in the handling of the necessary music. There is also a close cooperation between our sound department and our sound library. When the editor is in need of certain sound effects or music for his picture, this particular track is ordered through the sound department. This department first refers to their files in the sound library and if the track is not already in the library, one is made. However, when a picture calls for considerable music or some special type of music, the sound department of course places this in the hands of a specially assigned musical director.

After both sound effects and music have been supplied the editor, he supervises the lining up of these particular sound tracks and both the effect tracks and the dialogue tracks go through the process of what is called "dubbing"—which is also handled through the sound department by special operators for this purpose.

The work of dubbing presents quite an interesting phase of modern motion picture production. Dubbing has simplified to a great extent the making of sound pictures. Where originally sound effects were recorded at the time the scenes were taken, to-day all sound effects are placed after the picture has been otherwise completely edited.

The disadvantage of trying to shoot a scene which carries a decided musical background is that the cutting of this particular sequence is confined to the continuity of the musical score and eliminations cannot be made without causing a noticeable break in the music. The disadvantage of recording sound effects at the same time dialogue is being recorded is twofold; it interferes at times with the coherence of the dialogue and results in a changing volume of the various effects when the scenes which comprise the sequence are placed together. In fact, each cut is noticeable by the change in volume of this background noise. Once a scene has been recorded with sound effects in the background there is nothing which can be done mechanically to change the balance of sound effect and dialogue, should the dialogue be crowded out by the effect.

When dialogue and sound effects are recorded on separate tracks the prominence of the dialogue may be emphasized to whatever degree desired in the dubbing. The balance between the two may be varied at will, making the sound absolutely flexible in the hands of the dubber, and enabling him at all times to keep the dialogue intelligible above the general noise level.

It might not be amiss at this point to emphasize the importance of preparation before actual production of the picture. With the advent of recorded sound to the motion picture, the latitude of the editorial department has been minimized to the extent that where originally the possibilities of realizing and recutting silent scenes were unlimited, we are now confined within the limits of the dialogue. Today a script before it is put into production should be letter perfect because once the dialogue has been put upon the film there is no other recourse than to make retakes should this dialogue show up poorly on the screen.

The question of preparation also applies to the timing of scenes. In the old silent days, all a director had to watch for was the position of his actors when changing from one angle to another. He had to make certain that he picked up his actors in the same position when changing his camera angle. To day, he must not only watch the position of his actors but also the dialogue that is being spoken while the actor is in a certain particular position. One of the editor's greatest trials is the carelessness of some directors who overlook this very vital point. To illustrate more clearly: let us assume that the director is shooting a scene where an actor is seated at a desk, and the actor during the scene arises and crosses the room. Let us further assume that this scene is shot in a long shot. The director then wishes to shoot the same scene from a closer angle. Quite often, we will find that in shooting this closer angle, the actor did not repeat the lines simultaneously with the action in the long shot. We will probably find that he did not say the first line as he arose from the desk, but as he walks across the room, with the result that the editor is compelled to play the scene in one angle and, even though there may be a decided advantage in going to a closer angle, this cannot be done without showing a break in either the action or the dialogue. This, of course, would be bad from an editorial standpoint and could not be allowed.

The practical director to-day is one who appreciates thoroughly the limitations of cutting. Directors, however, differ considerably in their methods of shooting. Some directors safeguard themselves by overshooting their pictures. That is: they will shoot a scene from many different angles for protection purposes. Other directors cut most of their scenes in the camera. Both have their advantages and disadvantages. From the producer's standpoint, overshooting a picture is very expensive—and from the editor's standpoint, undershooting a picture involves untold grief.

A great many obstacles arise as a result of a director trying to cut his picture in the camera. In his effort to economize, the editor finds himself in the position at times, of being limited in the cutting of the picture

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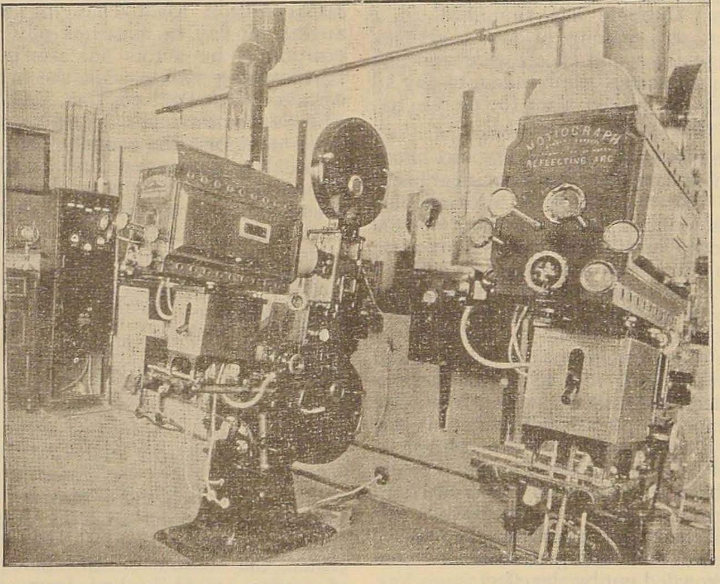

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to the manner in which the scenes were actually shot by the director and unless the director is absolutely perfect in his timing, we find that in trying to connect certain scenes either the action or the sound does not match. It is always a very good expedient for an economical director—in attempting to cut his scenes—to overlap at least part of his dialogue and action when progressing his scene through various angles and to particularly watch that the dialogue is timed perfectly with action in each angle that he shoots.

The actual mechanical features involved in the editing of sound pictures are relatively simple. They involve the use of the synchronizing machine, the moviola, the splicer and require only a minimum amount of experience to attain more or less perfection in their handling.

The synchronising of film by edge numbers has been explained previously. In addition each editor is supplied with a synchronizing machine, the purpose of which is to enable him to keep his film in synchronization as he handles it. This device can best be described as a machine which carries anywhere from two to four sets of sprockets. The editor, while handling his film, places both the sound track and the picture film over these sprockets—keeping the film in synchronization at all times while he is passing it from one reel to another during its handling. Should the film by any chance slip over the sprockets, the editor has the edge numbers by which to guide himself, thus avoiding the necessity of going back to the original start mark in order to check the sound track with the action. Most editors, however, do not use the synchronizing machine much but prefer the Moviola (film viewing and checking device). The practice is to place the sound track underneath the action, both passing over the same sprocket wheel. Inasmuch as the greater part of the sound film is clear, the light passes through and the cutter is able to handle both films without interfering with his observation of the picture.

Experienced editors require the synchronizing machine mostly for lining up sound effect and musical tracks after the picture has been cut, enabling them to run the action on one set of sprockets, the dialogue on the second, the sound effects on the third, and musical or other background noises on the fourth set. In this manner, the editor can run all of his film through the synchronizing machine at one time, matching everything in the one operation.

There are two different type patches used in the cutting room,—one which covers the full sprocket and the other covering only the half sprocket. At Universal we find the half sprocket most satisfactory, because that type seems to pass through the projection machine more readily, not tearing apart after repeated use as does the full sprocket patch.

Each editor is of course assigned one or two assistants, each of whom should have speed, care and system in the handling of his film. System in the cutting room naturally results in cleanliness. Film at all times should be kept on file in can and in fire protection cabinets. Fire is a hazard in any part of an organization where film is being handled and the less film that is exposed, the less the hazard. Particular care should be taken to expose as little film as possible and the efficient editor—with the assistance of an efficient assitant—will have very little film about his room at any one time.

The following mechanical devices really comprise the fittings of a cutting room; Metal re-winding tables, each table fitted with one set of re-winders and racks for the filing of small rolls of film—with either artificial or natural light in the background, facing the rack; steel cabinets for the filing of excess film; combination sound and silent moviolas; film bins and clips for the clipping together of film preliminary to splicing and also the necessary reels required in the handling of the film.

I have found it a great advantage to surround myself with men who have a number of years' experience in back of them. In general the longer the experience, the greater the proficiency. An editor, with the handling of each picture, learns and experiences situations which perhaps have not confronted him before and in time becomes thoroughly familiar with damatic, comic and fast tempo situations. Often he is able to create situations in the picture which, from all appearances, the film would not permit.

Summing up, I might suggest that a thorough knowledge of film editing is perhaps the best requisite for success in almost any branch of the production end of this business. You will find that directors who have risen from the ranks of editors are the ace directors of the business, the knowledge which they gained as cutters being of untold value to them in their subsequent work.

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Australian Moving Picture News

At the present time the peak attained by Australian film production is unprecedented in the history of our trade. No less than four studios are "hitting it on all eight production cyclinders". Four studios actively engaged at once will sound a mere detail to overseas moving picture centres, but it is more than we have ever been able to assemble at one time. Which goes to prove that the Australian film industry is on the "up and up".

Cinesound have finished actual work on recording the many scenes for "The Squatter's Daughter", which is now in the cutting room. Jocelin Howarth and Grant Lyndsay are the stars. An early release is expected and in fact has been announced, for the Lyceum Theatre, Sydney, of this Cinesound's first feature since the record grossing "On Our Selection" left their cameras. Cinesound's recently converted from silent to sound "No. 2 studio" at White City, Rushcutter's Bay, Sydney, has an independent company in the thick of shooting "The Hayseeds". An outdoor musical comedy, it has prominently cast well-known local stage comedian Cecil Kelleway in the starring part; also John Moore, Shirley Dale, Tal Ordell, Katie Towers, Molly Raynor, "No. 1 studio" of Cinesound is preparing to get under way with "The Silence of Dean Maitland". This feature has for its lead John Longden, well-known British motion picture star. He happened to be on a stage tour out here and was snapped up for the part after unsuccessful tests had been made with a host of likely Australian actors over the last six months.

Then there is Efftee Films in Melbourne who have in production "A Ticket In Tatt's" (a prominent Australian lottery). This working title is tagged on to a story that stars comedian George Wallace. His two previous efforts have been "His Royal Highness" and "Harmony Row". Both were well received after release in Great Britain and Wallace is considered as good a comedian of his type as any overseas.

A working arrangement with this company enables the Pat Hanna independent films to come out with "Waltzing Matilda"; a title only to be used for its Australian distribution. Hanna as well as carrying off the leading role is also responsible for the direction. Another independent firm, Centenary Films are utilising Cinesound's new Melbourne studios. They are going full steam ahead on a story of the air, "Secret of the Skies". Has an actual background int he mysterious disappearance last year in remote country regions of an Australian air-mail aeroplane that has never been found; the pilot and several passengers have not been since heard of.

Cinesound have recently announced that their production budget for the coming year will run into something like £150,000, counting salaries paid to actors, technicians and film exchange distribution hands; £82,000 has been invested in their three studios—two in Sydney, one at Melbourne. A yearly output of 12 features, 12 short subjects and 52 Cinesound Newsreels is anticipated.

Having secured the sole Australian rights to the British colour film process "Raycol," Cinesound are preparing to exploit it in weekly fashion sections in their Newsreel and partly throughout a forthcoming feature, "Robbery Under Arms", an exciting story of the bushrangers. Further feature talking pictures from them are advertised as "The Life Story of John Lee",—the amazing real life story of "The Man They Could Not Hang"; "The Fatal Wedding"; and "The Kelly Gang", an outdoor thriller featuring the notorious Kelly Gang, Australia's most famous bushrangers.

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Company.	*Film.*	*Director.*	*Actors.*
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Aravind Cinetone	Shikander	Madanroy Vakil	
Cosmopolitan Talkies	Aurat-ka-Dil		
Hindmata Cinetone	Mirza Sahiban	G. R. Sethi	Bai Dosa
Imperial Cinetone	Temple Bells	Choudhary	Sulochana, Zilloo D. Billimoria Gulam Mohamed
	Gulsanover	Homi Master	Sulochana, Zilloo
	Rukmini Haran (Hindi)	Madanroy Vakil	Mushtari
	Rukmini Haran (Marathi)	Sarpotdar	Kishori
Jayant Talkies	Veena Velli		
Krishnatone	Maharathi Karna (closed down for the present)		
Mahalaxmi Cinetone	Nand-ke-Lala	Nanubhai Vakil	Modak Zubeida
Maharashtra Cinetone	Mahananda	Sarpotdar	Padma Mubarak
Paramount	Thief of Baghdad		
Ranjit Movietone	Tara Sundari	Chandulal Shah	Gohur
	Guna Sundari	Chandulal Shah	Gohur
	Rajputani	Nandlal Jaswantlal	Madhuri
	Babruwahan	Jayant Desai	
Sagar	Phantom of the Hills	Ezra Mir	Jal Merchant
	Sati Anjana	Kanjibhai Rathod	
Sansar (new company)	Khubsurat Bala		
Saroj	Malati-Madhav	A. P. Kapur	
Shardha	Veerangana Panna	Mehta	
	Masked Terror	Bapurao Apte	Navinchandra Gohur Karnatki
	Parasuram	Luhar	Navinchandra
Shri Cinetone (new coy.)	Shrimati Manjari	Moti B. Gidvani	Mushtari
Usha Cinetone	Usha Haran	Varma	Sultana
Vijaya Cinetone	Seeta Swayamvar	H. M, Reddy	Mahomed Vatsala Joshi
Vishnu Cinetone	Surya Kumari	Dhirubai Desai	Gulab,
Wadia Bros.	Lal-E-Yaman		Padma, Mahomed

POONA

Saraswathi Cinetone	Pralhad		Mohan Ratnaprabha
Digveer Cinetone	Tulsidas	N. G. Devare	Joshi Jumna

Company.	Film.	Director.	Actors.
KOLHAPUR			
Chhatrapathi	Virat Parva		
Lalit Pictures Ltd.	Studio under construction		
Kolhapur Cinetone Co.	Bought Audio Camex		
Prabhat	Busy Shifting to Poona		
CALCUTTA			
Bharat Laxmi	Ramayan	Profulla Roy	Profulla Roy
	Chand Sadagar (Bengali)		Sheifalika
East India Film Co.	Kismet-ki-Kasauti (Urdu)	Pessi Karni	Mukhtar Begum
			Khalil
	Mumtaz Begum (Urdu)	Akhtar Nawaz	
	Chandragupta (Hindi)	A. R. Kardar	
	Ab-i-Hayat	Krishna Gopal	Ali Athar
			Akhtari
	Rumela	Madhu Bose	
	Prahlad (Tamil)	K. P. Ghose	P. Saradambal
			Srinivasa Bhagavathar
			Krishnamurthy
Madan Theatres Ltd.	Sakhi Lutaro		
	Ramayana		
	Bazam-i-Phani		
New Theatres Ltd.	Yahoodi-Ki-Ladki (Urdu)		
	Excuse Me, Sir	Dhiren Ganguly	Tara Sundari
	Ashoka	P. C. Barua	
Radha Film Co.	Char Darvesh	Profulla Ghosh	Benoy Goswami
	Daksha Yagna	Jyotish Banerji	
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Uday Shankar Again

By

G. K. S

Uday Shankar's long drawn apologia to the many pertinent points raised while criticising his representations of Indian Dance in my article on 'Art and Taste' in the August issue of the "Sound & Shadow," is feeble, pointless and inane.

"His reasons are as two grains of wheat hid in two bushels of chaff: You shall seek all day long ere you find them, and when you have them, they are not worth the search." So are Uday Shankar's arguments given in his defence, in the course of an interview to a press representative published in the "Bombay Chronicle" on the 1st October. 'Boyish laughs' and 'twinkling eyes' however faithfully they may be recorded by the interviewers, are no substitute for sane and sensible argument, nor the elusive and rhetorical questions or a Wordsworthian theory of elemental life in art, are any satisfactory reply to the criticisms. And it is ungentlemanly of one in the position of Mr. Uday Shankar—to say the least about it—to impute personal motives to the honest, healthy and constructive criticisms that were offered with the main object of making Mr. Uday Shankar himself realise the shallowness of his representations of Indian Dance which is a highly developed art with a vast technique behind it.

Let us now examine what Indian Dance is. Indian Dance, like Indian Music, forms an important part of our aesthetic culture and has a highly evolved technique about it. Any sequence of sounds cannot become Indian music unless they follow the accepted technique; and it is not possible for every musician to invent a *Raga* or a *Tala*. The melody-moulds can be sung only in a particular way and the time-measures rendered only in a particular manner. Within the boundaries of its technique there is ample scope for individual flourishes.

Exactly similar is the case with Indian Dance. There is the traditional technique with an accepted gesture language and within their boundaries there is enough scope for artistic advancement and improvement. Thus any representation of Indian Dance has got to conform to the classical technique first. Let me now quote from Ananda Coomaraswamy's Introduction to "The Mirror of Gesture" (The Abhinaya Darpana) which is the Bible of all modern exponents of Indian Dancing: "Indian acting or dancing—the same word, Natya covers both ideas—is a deliberate art. Nothing is left to chance; the actor no more yields to the impulse of the moment in gesture than in the spoken word. When the curtain raises, indeed, it is too late to begin the making of a new work of art. Precisely as the text of the play remains the same whoever the actor may be, precisely as the score of a musical composition is not varied by whomsoever it may be performed, so there is no reason why an accepted gesture-language (*angikabhinaya*) should be varied with a view to set off advantageously the actor's personality. It is the action, not the actor, which is essential to dramatic art. Under these conditions, of course, there is no room for any amateur upon the stage; in fact, the amateur does not exist in Oriental art."

I would only request Mr. Uday Shankar who quotes 'Abhinaya Darpana' for all his ill-conceived ideas and themes, and who

advises me "to study more carefully the subject," to study for himself first carefully, atleast the translation and introduction to the 'Abhinaya Darpana' (I am sure Uday Shankar could not have had access to the other original Natya texts) before making such sweeping statements as he has done. If Uday Shankar had read "The Mirror of Gesture" and assimilated all the ideas contained therein, he could have gained a proper perspective of the art of Indian Dance. He would have realized that Indian Dance is a premeditated art with a vast technique behind it and nobody who wants to interpret Indian Dance can afford to neglect that technique.

Indian Dance—Natya—is a glorious synthesis of Bhava, Raga and Tala. The Bhava or emotion is expressed by the *Abhinaya* and the Raga by the music employed and the Tala by the foot work of the dancer, and also the accompanying orchestra. This *Abhinaya* or expression of an emotion by gesture, voice and costume is of four kinds :—

(i) *Angikabhinaya* is the bodily movements and gestures, which again is divided into *angabhinaya, pratyangabhinaya, upangabhinaya i.e.*, gestures by the limbs, parts of the body and features. This *Angikabhinaya*, the emotionally expressive movements and gestures is the very soul of Indian Dancing.

(ii) *Vacikabhinaya* is the expression through musical speech and song.

(iii) *Aharyabhinaya* is the expression through ornaments, costume and the general decor of the setting.

(vi) *Sattvikabhinaya* is the pure involuntary, physical expression of emotions through pallor, horripilation etc.

And Natya is the rhythmic unison of all these four types of *Abhinaya* in a symphonic movement and all ancient Indian Drama is Natya. This Natya is a deliberate and predetermined art following set rules and regulations.

Again *Natya* is of two kinds *Nrittya* and *Nritta*. That form of dance which brings out the meaning—content of a song or expresses a set theme by the three kinds of *abhinaya—angika, vacika* and *sattvika*, but without any external aid of costume, is known as *Nrittya*. The *Nritta* or *Tandava* as it is called when referring to the dances of Siva, is the bodily rhythmic movements and gestures without any emotional significance and wihout *Rasa*, a dance which is a joy for ever merely on account of its beauty of motion. Here again the movements are to be in accordance with the classical *angaharas* made up of dance rhythms called *karanas*.

In representing either this *Natya*, or *Nrittya* or *Nritta*, "a dancer could no more guess a movement or gesture or invent his own than a musician could guess or invent *raga* and *tala*", as Ganadasa says in an article on 'Uday Shankar' in the latest issue of the "Triveni" the original version of which is reproduced in this issue. (In this connection I would like to draw the attention of Mr. Uday Shankar to this article to show that the well-informed critical opinion in Madras is almost unanimous in agreeing with me that Uday Shankar's dances "are not Indian Dances except for the fact that they are dances by an Indian.")

The chief authorities on which we can base absolute reliance in reconstructing Indian Dance, are the Sastraic canon and the living tradition. Next in importance comes the sculptural and mural representations of some dance poses; but in using these sources for reconstructing Indian Dance, one should not be completely led away by the sculpturesque tradition ; the poses and mudras found in sculptures or mural paintings, in friezes or frescoes should be previously verified with the *Natya* texts before trying to effect them in a dance sequence. Moreover the sculptor and the painter have the liberty to change the *hastas* and poses to suit their medium and the dancer must be careful in adapting them to his medium. Merely following the sculpturesque or the painter's tradition without correlating it with the Sastraic Canon of Natya, as Uday Shankar does, will only result in effecting some pretty poses without giving a continuous and seductive movement to them. That is exactly why I said that "Ajanta frescoes coming to life cannot become dances unless they are worked out into a regulated sequence of rhythmic movements and unless these live bodies attune themselves to human emotions and express them by appropriate symbols and gestures" in my article on "Art and Taste." And it is for the same reasons Uday Shankar's dances were excellent bits of archaeology but not genuine Indian Dance, neither Natya or Nrittya or Nritta.

Now to represent authentic classic Indian Dance, absolute reliance should be placed on the Sastraic canon as laid down in the text of Bharat's Natyasastra and the many other Sanskrit texts and a complete correlation must be sought to be achieved between this textual authority and the living tradition as it exists today in the South Indian Sadir Nautch and the various indigenous types of dance-drama as the Kathakali of Malabar. By this we do not mean "that we should go back to 200 years or 500 years ago and blindly imitate what our forefathers were doing at a particular period" as Uday Shankar says in the course of his interview. What we would like an artiste like Mr. Uday Shankar who advertises his items as representations of classical Indian Dance to do, is to study and master all the available technique about it and then correlate them with the traditional types of Indian Dance as it exists today, by weeding out the objectionable local-overgrowths of later times. Uday Shankar again says in an A. P. I. interview that "a true renaisance in dancing can take place if by a stroke of creative genius, it becomes possible to suck the quintessence of the dancing system of the South, and present this with suitable music and appropriate scenic background." We are glad that Uday Shankar here blunders into discovering the proper starting point—the dancing system of the South—from which one can start any revivalistic activity in Indian Dance but he has not yet fully appreciated that the 36 chapters of Bharata's Natyasastra give all the necessary information to reconstruct the dance of India and the living tradition gives all the help that is needed to correlate it with the textual authority. It requires no great stroke of creative genius to recapture the dance of India and it needs no suction-pumps to suck the quintessence of the dancing system of the South. All that is necessary in the enthusiasm for the subject, the mental equipment to study the Natya texts and the requisite energy for hard practice. A real renaisance in Indian Dance can take place not by any fantastic and airy talks about the "rhythmic dynamics" but by hard and patient work at learning and preserving the traditional technique extant in the South Indian dancing system. Simply sweeping away the vast technique of Bharata's Natya Shastra as Uday Shankar does by all his tall talk about "progress and imparting life and vitality to the dry bones of a past tradition" does not justify the poor results achieved in his representations of Indian Dance. Uday Shankar must know that the classical dance of Europe which is the Russian ballet is based on their traditional technique and in the same way any attempt at representing our dance should have its basis on our traditional technique and not be a conglomeration of badly executed ideas picked up from Indian sculpture and paintings and European pas.

Indian Dancing is not the passionate posturring born of a passing mood as some European dances are, or the mere ethnographic posturing born of a sculpturesque attitude. If you want to represent classical Indian Dance, you have to, like the Gothic sculptors, obey a Sastraic canon and to express the real feeling in these dances, you must know correctly the innumerable legends of India and not, like Uday Shankar, display a colossal ignorance of them.

We want to be charitable to Uday Shankar, but we cannot help pointing out his complete ignorance of our puranas and legends. With great bravado Uday Shankar answers only one of the many criticisms straight and even there he is unfortunately wrong. Replying to the criticism that no source could be found for the curious information that "Indra the God Supreme teaches the art of dancing to the lesser divinites" Uday Shankar quotes. "Abhinaya Darpana" as an authority for his Indra's dance. Uday Shankar would be well advised if in future atleast he makes sure of his ground before making such authoritative pronouncements. We are not as ignorant as Uday Shankar is of "Abhinaya Darpana" the English translation of which is the only known text to all the modern exponents of Indian Dance. And what do we find there? In the usual literary invocation and the introductory portion of this work, we find Indra requesting Nandikeswara to relate to him the authentic and entire Laws of Dancing so that he may gain victory over Natasekhara and accordingly Nandikesavara teaches Indra the principles of Indian Dance and Abhinaya Darpana is the resultant work of Nandikesvara's teachings. Here it is not Indra teaching the lesser divinities but Indra learning from Nandikesavara. We are amazed at Uday Shankar's audacity in quoting this piece of a usual traditional setting of a literary work, wrongly as an authority for his 'Indra's Dance'! Uday Shankar could have easily given a satisfactory explanation by saying that he created an 'Indra's Dance' in his own imagination and such an explanation

would have atleast the virtues of originality, honesty and straightforwardness. Leaving alone his ' Indra's Dance' what is the authority for his fantastic one-legged leaps in the air, for which he gave the high sounding name of Siva's Tandava-Dance? This item of Uday Shankar's programme was as misguided as his confused legend about it, which is an incongruous mixture of ' Gajasura Vrittanta' and ' Kumarasambhava '. No " Mirror" not even two parallel mirrors can Uday Shankar quote for this absurdity.

" The test as to whether a dance was Indian or not turned upon the technique and movements employed ". We are profoundly thankful to Uday Shankar for laying down this test in very clear and unmistakable terms And applying his own test, we only say that his dances are not Indian as his technique is false and his gestures and movements are either monotonous or frozen. There is no use quoting the authority of the large numbers of people who come to his shows paying for the highpriced seats but whom nothing on earth will tempt to come again or of his cheap popularity in the West where the public do not in the least know about our art-traditions. Uday Shankar himself agrees that public opinion was not always an infallible criterion of the merit of any art but makes an exception to this rule in his own case. We wonder why?

Uday Shankar has neither the rudimentary knowledge of the Natya texts nor has he learnt all the movements and gestures used in Indian Dance as practiced either in the North or South or in any part of India or Greater India. When such is the case, what is the use of his going into a meaningless frenzy and challenging anyone to prove whether his dances are Chinese or Japanese or Egyptian or Mongolian if they are not Indian. How can they be all these when they hail from no man's land?

The three or four mudras which Uday Shankar has copied from scupltures and some gestures he has learnt he was not able to coordinate into a rhythmic movement. Besides the sinuous serpentine waving of the hands, many false *hastas*,, an unreal play of the head, the neck and the torso, a few sculpturesque attitudes, some bits of Kathakalian violence and Javanese exaggerations, grimaces and other odd tit bits—besides these limited repertory which can be literally counted on ones fingers' we would like to know from Uday Shankar answers to the following questions,. In accordance with the Natyasastra how many movements of the head has Uday Shankar mastered? How many *Nrittya dristis* can he reproduce? How many movements of the brow can be perform? Can he execute a single *hasta prana* with fidelity? How many *hasta bhedas*, how many *Asamyutta* and *Samyutta* hastas does he know? How many finger signs can be show? Has he learnt the language of the mudras, mastered the vocabulary of symbols, and the grammar of gesture? Has he heard of the classical *karanas* and *angaharas*? When Uday Shankar can answer all these questions satisfactorily, then we can admit that he will be able to represent correctly Indian Dance, and not till then.

Again Uday Shankar maintains that he had even discarded the usual extraneous trappings of showmanship and that his success is not due to that but we had enough of them even at Madras. In fact all his success is mainly due to his stunt advertisements about 200 rare musical instruments and his professional skill in showing off the very poor material he has by artistic mounting and stage effects. And the public of Madras has now been fairly disillusioned about his hoax of the instrument business and they will not come in their ' large numbers ' if he cares to repeat his performances at Madras. The uncritical and ignorant tolerance shown by the general public is no proof of the perfectness of his art or technique. The ordinary public and very easily the Western public are supremely content with prettiness and recoil from beauty that is difficult and they are powerfully swayed by the sympathetic and too easily satisfied with a very inadequate correspondence between content and form. The absolute cohesion between content and form, between the spirit and the technique must be achieved in all creations which are intended to be artistic. We missed this significant form in Uday Shankar's dances leaving alone the fact that they do not conform to the traditional technique.

If Uday Shankar genuinely desires to make his creations really artistic and truly Indian, the only way for him to do so is to master all the classical technique available to us in the Natya texts, and then to correlate that technique with the living tradition as it exists to-day mostly in the South Indian Sadir Nautch which is a direct survival of the old Indian Natya, and the other varieties of the dance-drama type.

Uday Shankar.

K. V. Ramachandran
(Ganadasa.)

This article was written at the request of the Editor of Triveni, but for reasons the writer cannot guess was published in a form in which not only the language but also the opinions expressed appeared to have undergone change. The writer therefore takes this opportunity of publishing it in the form in which it was originally written, at the request of the Editor of the Theatre Art's Section.

It is a happy augury that notwithstanding decades of antinautch activities, the public has veered round to the view that encouragement or appreciation can never be thrown away on an art so forceful and significant as Indian Dance. Attempts at revival like those of Uday Shankar are entirely praiseworthy, irrespective of the success or failure of such attempts. Should Uday Shankar read these lines and find that while critics abroad have been more than indulgent, some of us here are disposed to reward him with nothing better than criticism, we can only hope that he will not be as much disappointed with our comment as we have been with his dance. Uday Shankar has undoubtedly a fine body and has begun well in trying to *revive* dance when he could easily have with many others, dismissed it as an anachronism; he has revealed uncommon taste and discrimination in his choice of assistants, costume and jewellery. Some of his sculpturesque poses were not without elements of beauty and the rough vigour of the dance of the elephant-headed Asura with its weird Kahala accompaniment was almost a success. Having said all that could be said in favour of Uday Shankar, let us consider what exactly constitutes Indian dance and what its sources are in order to appreciate the disabilities and lapses of Uday Shankar, not with a view to damp his ardour but to indicate the possible directions in which improvement is yet possible.

Abhinaya literally meant a process of approximation, but was really the art of expression and was of four kinds: the first was expression through costume and jewellery carefully chosen for their effectiveness on the stage; the second was expression through speech, predominantly musical and rich with rhythmic pauses and modulations; the third was expression through gestures and bodily movements—angikbhinaya, gesture language as we may call it; the fourth was the abhinaya of such involuntary manifestations of emotion like pallor, horripilation etc. Natya was the coincidence of all these four types of approximation and it was through the medium of Natya that the drama was allowed to present itself on the stage, a circumstance that explains the operatic character of the indigenous drama.

That form of dance that brought out the material and emotional content of a song by the last three modes of Abhinaya but without the aid of costume and ornamentation, was known as Nrittya.

Nritta or Tandava referred to the dances of Siva—the classical Angaharas made up of dance cadences called Karanas with their own special vocabulary of gestures and movements—an imaginative dance that rejected the burden of the human spirit and interpreted neither 'sense' nor bhava and recognised no theme or programme other than itself, a thing of beauty like the Raga in which 'the end was not distinct from the means, the form from the matter, the subject from the expression.' Each Karana presupposed a rhythmic attitude preceding and following the movement—a disposition of the body in which perfect harmony of limbs was achieved, as when the chest was thrown slightly forward, body flexed graciously and relaxed, and the feet a little parted with hands to correspond. Karana meant the co-ordination of such an attitude in a continuous and seductive movement; the movement in turn resolved itself into a movement of the hands and one of feet. A sequence of these Karanas in a prescribed order, and within the limits of Tala, formed an Angahara.

It will be clear that these dances have an elaborate technique and that nothing is left to chance or the whim of the performer, and that every movement and gesture, from the simplest to the most complex, is predeter-

mined. It was the duty of the dancer to learn and train himself to execute these with grace and fidelity. A dancer could no more guess a movement or gesture than a musician could guess or invent Raga and Tala.

Our knowledge of the subject is derived largely from the Natya Sastra of Bharata and the extensive literature that the art has gathered round itself during the ages. We have in addition, sculptural texts on Natya at Chidambaram and elsewhere, of great help in reconstructing this forgotten art. In South India today, there is the living art of the nautch which embodies the bulk of Angikabhinaya—the quintessence of Natya, in a purer and more refined form than is to be met with in the other dance traditions like those of Siam, Java and Cambodia, though to the student of dance all these parallel systems have precious secrets to unfold and merit the most careful attention and study. Of less importance from a practical point of view are the general sculpture and painting of early India which do not specifically deal with dance as at Chidambaram, but which have borrowed dance forms to a great extent, particularly the Hastas and attitudes. It must be remembered, however, that where the sculptor or painter was not interpreting Dance, he was privileged to modify such dance forms as he borrowed to suit his own art. While guidance from such a source may be occasionally helpful, it is risky to place absolute reliance on it unless it has been previously compared with Natya texts and found to be correct.

It is unfortunate that Uday Shankar has relied too exclusively on this last source *viz.*, general and hieratic sculpture, without attempting to verify them in the manner suggested—a circumstance responsible for the failure of most of his expositions. He succeeded however in proving how ruinous eclecticism could be when applied to traditional forms of dance. Uday Shankar is at liberty to invent a *patois* of his own out of gesture materials gathered from the most diverse sources, but when he claims that it is India's classic dance we may be pardoned if we differ. Barring three or four hastas he has copied from sculpture, his gestures and steps are all wrong and his performance does not reveal even a casual acquaintance with Abhinaya; one will not therefore be far wrong if one finds in him an outstanding example of the pseudo Indian type of dancer. In place of the wonderful dance sequences of classic India, Uday Shankar executed all manner of incongruous steps accompanied by all manner of arbitrary Hastas and jerked himself into a posture that he had seen in stone and wanted to recapture, but lacked the knowledge to expand or coordinate it in a movement. Uday Shankar is clearly not aware that the Tandava of the bronze Nataraja is the sculptor's version of the dance and that the dancer's version is different and that even trained Devadasis cannot hope to attempt such difficult cadences without long and arduous preparation and rehearsals innumerable, for if he were he would certainly have spared us his version of Tandava. Needless to add that Uday Shankar had more than one surprise in store for votaries of the art.

It is more pleasing to dwell on the possibilities, were Uday Shankar to stay in India for a few years and put himself to systematic training under a master like Narayanaswamy Iyer of Nallur and assimilate everything that the living traditions can impart, and then apply himself to the task of recovering the forgotten dances of ancient India with the aid of texts literary and sculptural. In this case Uday Shankar will not have striven in vain. Praise is cheap in Europe especially for Indian dance because the public know little about the genius and scope of our artforms and are pleased with any substitute; but Uday Shankar is ambitious and success in the dances he attempts is possible only if he discards fame for art and equips himself with a thorough knowledge of the art before seeking to expound it.

The Tamil Drama*

By

V. Raghavan.

(Sahrdaya.)

I have always held Mr. Sambandham as occupying an important place among our playwrights, at least from the point of view of the writer of the history of Tamil Drama. It is not simply because to this Tamil land of ours suffering from dramatic famine he has been kind enough to munificently give food, food of some kind. His dramas counting about sixty may not be masterpieces. The dialogue may be insipid, and story drawlling in most cases. But perhaps Mr. Sambandham's plays can very well be produced, acted and made attractive by the producer's art, by stage-effects of light etc.; for as Lamb says, 'mediocrity always fares better with actors.' Naked men must be greatful even to him who gives them at least rags and it is only after a good deal of indifferent output that the genius of a society sprouts up. But Mr. Sambandham as a playwright or as an actor is not the subject of this article but only as an author of a 'critical' book on Tamil drama.

Sometime back, the University of Madras, as a mark of its recognition of his work for the cause of Tamil Drama, invited him to give some lectures on Tamil drama and its history. He has published these lectures in the form of a book called Natakattamil. The book running to eighty-five pages is in five sections and takes us through the history of the Tamil stage from the days of Silappadikaram to the days of Mr. Sambandham and the Suguna Vilasa Sabha. To the historian of Tamil Drama, the commentary of Adiyarkkunallar on the Tamil dramatic poem Silappadikaram is of immense help. From it we come to know that beginning from a basic text of Sage Agastya called Agattiyam, there were altogether about ten elaborate treatises in Tamil on the subject of drama and dance. Agastya is the father of Tamil and to him is attributed the scientific treatment of every branch, Grammar, Drama etc. Along with the Agattiyam of Agastya, we had the work called Bharatam written by Sage Bharata. This work at least must have been most related to the Sanskrit text of Bharata's Natya Sastra. Then we had two Puranas called Mapuranam and Bhuta Puranam which treated of dramaturgy. Muruval, Jayantam, Guna Nool, Seyitriyam, Bharata Senapatiyam, Madivananar Natakat Tamil Nool, Koottu Nool and Nool are the other ancient Tamil works on Drama and Dance. Though Mr. Sambandham mentions it elsewhere, he has not spoken here of the work called Suddhanandaprakasam, a manuscript of which is available in Madras. As far as the last mentioned Suddhanandaprakasam is concerned it is plain that it borrows a good deal from Sankrit Natya Sastra, for the text itself is in Tamil, Telugu and Sanskrit. This must have been a late work. Even among the above mentioned older works, many must have been indebted very largely to works of Sanskrit Natya Sastra.

Adiyarkkunallar mentions a number of dances and describes the construction of a drama. Here also the influence of Sanskrit Dramaturgy is very evident. In most places Mr. Sambandam has simply given the text of Adiyarkkunallar and has not attempted to give us what exactly many of those dances and divisions of drama mean. Of course, though he has got a touch with Sanskrit, we cannot expect of him a knowledge of the Sanskrit Natya Sastra which alone can fully explain many things in Adiyarkkunallar. And I have often had the feeling while reading Adiyarkkunallar that what all he has said especially about the construction of a drama, is mere Lakshana without Lakshya, theory without practice, theory borrowed to a great extent from Sanskrit. On p. 14 Mr. Sambandham rightly draws attention to the fact that most of the names that are given by Adiyarkkunallar are Sanskrit.

A section is devoted to the consideration of ancient Tamil Theatre architecture, as we have it described by the Arangetrukkadai of the Silappadikaram and the commentaries thereon. I have treated of the subject in the last number of the Triveni, Madras and I am glad to find that a few more facts are noted by Mr. Sambandham. He however takes the

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* (Natakattamil), By Rao Bahadur P. Sambandham, B.A., B.L.

word 'Nayakappatti' as part of the stage which I have taken as a part of the audience. There is no evidence to take it as Mr. Sambandham has taken it but it is sensible whereas my meaning of it does not make much sense. Towards the end of the first chapter, Mr. Sambandham examines how an ancient stage-performance went on. We are sorry to find that he has not examined the text of the Silappadikaram itself which is deemed as a Dramatic poem and that he has not attempted to determine how it would have been played in those days.

On p. 16. there is a mistake. The Tamil 'Utchol' which is 'saying to oneself' *i. e.*, Soliloquy is given by Mr. Sambandham as the Sanskrit 'Janantikam.' It is wrong; Janantikam is 'aside' and Soliloquy is called in Sanskrit as Svagatam. The Tamil 'Akayacchol' in Sanskrit is called technically not as 'Asariri' but as Akasa Bhashitam.

In the second chapter Mr. Sambandham treats of the dramas *i.e.*, he explains the reasons for the absence of dramas. He opines that almost all Tamil dramas are lost. All the reasons given by him for explaining their wholesale loss are, to the say the least, very amusing. In this connection he gives a list of Sanskrit dramas which are supposed to be lost on p. 31. Of these the Karpuramanjari is not a lost drama, but one that is available in print. On p. 38. he remarks that the Sanskrit dramas, in later times, ceased to be staged but were only read. This statement is wrong. There are inscriptional and literary evidences to show that in the Tamil country and till very recently in Malabar, Sanskrit dramas were staged. The other important subject considered in this chapter is the examination of the differences between Tamil and Sanskrit drama, with a view to prove that the former is independent of the latter's influence. The Tamil drama might not have wholly been derived from the Sanskrit but it is a difficult task to try to deny even the influence of Sanskrit. The whole of Adiyarkkunallar's remarks on Drama and Dance cannot be understood by one who is not a student of Sanskrit drama. Even the Meippadu in the Tolkappiyam is related to Sanskrit Rasa treatises. The very word Natakam which is employed by the Tamils in classifying their literature into the three branches of Iyal, Isai and Natakam, is Sanskrit. But there are not lacking anti-Sanskritists among Tamil scholars who go to the extent of explaining Natakam as a pure Tamil word, being composed of the two words Nadu and Aham! Mr. Sambandham, on p. 49, draws our attention to the fact that in older times the word Natakam is not used but only the Tamil word 'Koothu', as for instance Vallikkoothu, mentioned in a commentary on the Tolkappiyam. There is little point here, for he himself says immediately that the commentary refers also to another old drama which is not called Koothu but only Natakam *viz.* Balacharitai or Pillaiccharitai Natakam. On pp. 38 and 39, Mr. Sambandham says that whereas Sanskrit dramaturgy classifies dramas into ten kinds, there is no such thing in Tamil. We ask him to refer to what he himself quotes from Adiyarkkunallar on p. 15 *viz.* Jati or classification of Tamil drama into Nataka, Prakarana etc. which is, out and out, from the Sanskrit texts. Such a classification is seen even in Madivananar's Natakat Tamil, as a quotation from it shows. (p. 14.) Nobody can overlook the numerous differences between Tamil and Sanskrit drama; above all, there is no comparison between the two so far as the idea of dramatic worth is concerned. There are sundry flaws in Mr. Sambandham's comparative study of Sanskrit and Tamil drama. As for instance, he disproves at length the idea in some people's head that the Tamil Kattiyakkaran is the Sanskrit Sutradhara. I do not know who is so uncritical as to say that. The Tamil Kattiyakkara has to be related to the Granthika of the older stage of Sanskrit drama as we hear of him in Mahabhashya and in later dramas the character corresponding to the Kattiyakkara is either the Kanchuki or Vaitalika, the latter most probably. That in course of time the Kattiyakkara became not only Sutradhara but Vidushaka also is accepted by Mr. Sambandham himself, as he goes on. (p. 44). A somewhat small acquaintance with Sanskrit Natya Sastra is responsible for Mr. Sambandham giving the name of the Nati in the prologue as Pariparsvika (p. 40), for giving Dhiralalita and Dhirasanta as Dhirolalita and Dhirosanta (p. 45) and for wrongly stating the character of Vita (p. 45.) On p. 45 he states that classifications of heroines according to age, culture and state of emotion are absent in Tamil. Such classification is not special to drama and it applies to poetry as such. In such poems of Tamil as Ula one can see that vast classifications of Nayikas or heroines are seen.

Chapter three deals with the known and available specimens of Tamil drama, those old plays alluded to in literature and inscription and the rather late output of Terukkoottu plays. Vallikkoottu and Balacharita Natakam, dealing respectively with Lord Subrahmanya's and Krishna's life are two old plays referred to in a commentary on Tolkappiyam. The next drama dates about A. D. 984, the time of Raja Raja chola and an inscription in the Tanjore temple records the existence of a drama called Raja Raja Natakam played in the temple by the troupe of one Vijaya Rajendra Acharya. The drama of the king's life or of the deeds of the local deity was part of the festivals, of all the South Indian temples. Either sets of male actors or sets of females (courtezans or Devadasis,) acted these plays. A Vallisvaram temple inscription records a grant referring to the performance by Devadasis and even to day the courtezans do the Sarabhendra Bhupala Kuravanchi in the Tanjore temple during the annual festival. Mr. Sambandham devotes only a very small section in the end of the chapter to Kuravanchi. On similar topics, there is need for elaborate treatment. Many plays in the Tanjore and Madras Manuscripts libraries are here noticed. Mr. Sambandham notices while passing that some Tamil plays are called Yakshaganas but fails to examine the fact further and deal with the relation of the Tamil Theatre with that of the Andhra and the Karnataka provinces, where also we have Yakshaganas. Yakshagana is the name of the kind of song and it is nothing but Terukkoottu which is also called as Yakshagana here and elsewhere. The best productions of these days of Tamil operatic plays are the Rama Nataka Kirtanai of Arunachalakkavirayar and the Nandan and Iyarpahai Nayanar Charitrams of Gopalakrishna Bharati.

With Saidapet Kasivisvanatha Mudaliar and his wellknown 'Dambhachari' and the two less widely known Brahma Samajam and Tasildar Natakam, we have almost the modern age of Tamil drama begun. The social drama begins like a small shoot in a forest of mythology and court Panegyric. Next comes the late Ramaswami Raja, author of Pratapachandra Vilasam (1879) the first writer to divide the play into Acts. 1892 saw the publication of a drama by the first women dramatist of Tamil, Ratnavali Nataka Alankaram by Adilakshmi Ammal, daughter of one Mahalinga Bharatiyar. The other landmarks are Nandi Durga of T. T. Raghavachariar, B.A., B.L., Dt. Munsiff, Manomaniyam of P. Sundaram Pillai, Lilavati-Sulochana of Sambandham (1891), and the three dramas of V. K. Suryanarayana Sastriar. After this we have a lot of translations and adaptations of English, (chiefly Shakespeare's) and Sanskrit plays, side by side with the steady output of epic plays. This part of Mr. Sambandam's account is in no way thorough, being only indicative of some broad aspects.

The last section deals with acting, actors and dramatic companies. In this section there is an interesting description of the playing of a village Terukkoottu and the history of the rise of the modern stage is traced to some extent. The Terukkoottu, like the Sanskrit drama, was operatic and full of Attam or Nritta and Abhinayam. The conditions changed on the impact of the Maharashtra stage. The event must be noted. A Poona dramatic touring company visited South India, came to Tanjore and other Tamil places and after that, the late renowned Govindaswamy Rao fashioned the Tamil drama as it goes on now. If Kasivisvanatha Mudaliar and Ramaswamy Raja are the fathers of modern Tamil drama, Govindaswamy Rao of Tanjore is the father of the modern Tamil stage. After Govindaswamy Rao and his Manamohana Dramatic Co., Koneri Rao and Sundara Rao of his Company started their own troupes. Subbarayachari'sCompany and Sundarachari's company followed and with Balamani's troupe we have the Tamil stage invaded by lady musician-actors. It is in 1891, a noteworthy year in the annals of Tamil drama, that the Amateur movement began and the Suguna Vilas Sabha was born. The impetus for this is due to Bellary Krishnamacharlu of the Sarasa Vinoda Sabha, rightly called the "Grand-father of the Telugu stage."

The further stages of the Tamil drama's progress are told by Mr. Sambandham in his other book on stage-reminiscences. This book stops where the other book begins. Surely Mr. Sambandham has done valuable service in this book of his on Tamil drama. It gives us something to go upon; some study with the help of which a more intensive study can be carried on for the sake of taking stock of what we had and have which is absolutely necessary to guide us in our work ahead.

Seen on the Stage

"Ragini Devi."

By

Bhava Raga Tala.

Cautious were the advertisements that heralded the second visit of Ragini Devi to Madras. "This American woman lured by Indian Art", to use the words of one of the bills, has been in India for some time now. After her last performance in Madras, she seems to have studied more of her subject and I learn, that she has now directly come here from Kerala and the Kathakali. She must have improved but I cannot say that, since I did not see her when she performed here before. As remarked at the beginning, the advertisements were wisely cautious. She was said to give "her own interpretation of Indian Dance", "Indian Dance as seen through an American woman's eye." She gave three performances at the Midland Theatre and I saw the second and the third. I did not expect very much and hence I was not dissatisfied; I was even pleased to see that she was able to do more than I expected.

Her programme contained some pure musical items, and that, not by herself, but by her musicians. There was one pure musical item by her, a song in Bhupali. I heard that during her last visit, she had a great North Indian Gottuvadya player who wonderfully played Bagesri and the other tunes and songs in her list. Now she has got two Saranga players to back her up. It was some revelation to see how an American woman was able to give that amount of faint and feeble rendering even of Indian music. No member of Uday Shankar's party sang; the music of his troupe was relegated to the supporting orchestera. Ragini herself sang some of the musical dance-pieces. The musical part of Ragini's programme had three or four interludes by a local flutist, Mr. Ganasagar Rao who played some Carnatic Ragas and Kritis. The audience did not have much patience for this item; for it was neither new nor even the good flute we can hear here. Mr. Ganasagar Rao played on his flute for also the two items of Ragini's dance called Radha's response and Krishna Dance. There was a need for him and his flute for in both dances, Krishna and his playing on flute feature.

Most of her dances, as also the music forming part of them, were North Indian. But I am glad to be able to say that they were, to an extent, truly Indian. That is, Ragini Devi, advertised as an interpretor of Indian Dance is not a wholesale imposture. Genuine Indian Dance, as I have observed often in these columns, is the interpretation of an emotional theme sung in a verse or a song which is set in Raga and Tala; the interpretation mainly involves gesturing by hand-symbols (Hasta Abhinaya) and facial expression and this is woven upon a pattern of rhythm in the shape of the gati of the Tala of the song. Among her dances the best is item 3, "At the well", a song in Raga Bageshri; she first sings it, then dances and dancing, she renders the theme in Abhimaya much of which is genuine. She needs to practice the Hastamudras more and try to get them more quickly, with greater ease and grace. In some cases, she has to correct herself a little. Some-hands, *i.e.*, some Abhinayas lacked what is called in Sanskrit as Soushthava *i.e.*, neatness, grace and correctness. She had to do the Abhinaya of Krishna playing on the Flute. No mudra is more commonly and more widely known; yet she could not show the correct hands for it, either in the dance "At the well" or in 'Radha's response'; she was not able to properly gesture that hand even while having the flute in her hand in the last item, Krishna's dance. In this connection I have to point out that there is no need for the flute in the Krishna dance. The ideal of our Bharata Natya, is to create the image of flute by the gesturing of its appropriate action and not by bringing stage-articles. In connection with Hasta Abhinaya, it must be said that

she did not do well her eigth item the Cobra Dance, Naga Nritya (Nritta.) A gramophone record of our Cobra Charmer's Mahidi was playing and to its accompaniment she was waving her hands. There was no 'idea' in it and no imaginative variation given to her movement. Though her hands made serpentine movements, her body, rather stiff, did not sway much. This dance could be done better with an imaginative working out of a short theme. She did not even show the Hastabhinaya of Sarpa Sirsha which is the Abhinaya to suggest Cobra. Her 'hand', if it did intend to suggest cobra, was wrongly formed. Uday Shanker's Snake-charmer's dance was indeed very much better and contained more ideas and beauty. The absence of the correct Sarpa Sirsha hand does not matter much at the beginning when the Snake enters. For the traditional hand of Sarpa Sirsha is suggestive only of the Serpent with its hood spread out while it dances to the charmer's music. The entry of the serpant from the black curtain which Ragini did with her hands was very successful. While her Cobra dance tries to capture the dance of the snake itself, Shankar did the dance of a Snake-charmer. Owing to lack of variation, the rest of Ragini's cobra dance cloyed. In her "Radha's response," she did the Abhinaya of Radha hearing to Lord Krishna's flute; but the proper Abhinaya given by the Sastra was not done (see Bharata, Chap. XXIV. Sl. 77). If she looks up Abhinaya Darpana also she will find the same action given. She must use the correct 'hand' of 'Suci' at the base of the ear gracefully and in a crisp manner. Similarly, in the Kite Dance, when she looked at the kite, she did the Abhinaya for 'looking' and here again, there was no 'Soushthava' of the hand. The 'Pataka' hand should be placed at the forehead just above the brow and the action or Bhava of eager or other look must be shown in the eye. (Bharata, XXIV. 79). Her Abhinaya of a bow and shooting in the Marvari dance is misguided and most absurd. Of her Hasta-Abhinaya in general, it must be said that she must have greater practice to get them with greater grace, ease and quickness; attention must also be given to the correctness of the hand. At every step she seems to linger and doubt. Let her not suppose that my invoking the Sastra means art-orthodoxy. As I have oft n observed, Bharata's Abhinaya is most intelligent and least conventional, being based upon Nature. The actions in the world have been taken and made graceful; for in Natya every bit has to be a thing of beauty.

Coming to facial expression, her success here is very much less. As pointed out above, she seems to think of something else, sometimes looks vacant and very often her eyes are such that she seems to doubt or seems to be worried of something else. Her face is not very expressive. Often times, without showing us her face, she looks at her own handposes to assure herself of their correctness. The facial expression, especially the expression of the eye, wherein is the climax of the idea in the shape of feeling and emotion, is verily the soul of our dance.

Regarding Nritta and her rhythm, the foot work is very poor. It is very light, very little. She fails in Druta gati; she went through quick pace in her "Rhythm of youth" but did not create any good opinion of that performance. So it is tha she is a failure in what she showed as Tanjore dance. She is on the right path. She has tapped some genuine sources. Her "At the well" is good. It is easily her best. Next comes 'Gagari Nari,' Marvari Dance and Song and Radha's response.

The tenth and the eleventh items are what little she has been able to learn of our South Indian Bharata Natya (Nautch). The tenth is called Tanjore Dance and the next, the Kite dance, though not called so, is also learnt from our Bharata Natya. She put on South Indian dress and ornaments and tried to do some dance of the type of our Nautch. The former was some pure gesture-less Nritta with some Rhythmic movements. Her body was too stiff. She only excited pity. It was almost a parody of Nautch and our strong feelings were pacified only by her sincerity and genuineness of the attempt. She will be abusing the hospitality that Madras extended to her if she parades this as Tanjore dance abroad, in India and foreign countries. She can drop it and have the Kite dance as the representative for Tanjore dance. The kite dance, though not done as well as in our Nautch, was better. There were two instances in it where it was not dance-action but drama-action, and this is not a small point of criticism.

The final item, Krishna's dance called Ananda Tandava Nritya is the one item which can safely be called an imposture. She left the usual Siva for Tandava and

chose Krishna. Tandava and Nritya is a contradiction in terms. Tandava is Nritta. It will be long before she correctly gets the Karanas and Angaharas of Tandava. It is more or less acrobatics and needs the greatest practice of the limbs. At best her Tandava can only be likened to limping or to the kicks of one's leg when it is placed on a thorn, fire or is bitten by some reptile. I would suggest to her not to have this item, especially as the finale of her performance. But her statuesque pose as Krishna was attractive.

Mr. E. Krishna Iyer, writing of Ragini in the *Swarajya* of the 7th October remarks that the Tandava of Krishna is Ragini's strange invention. He wonders whether this is a new Natya Sastra of Ragini. Though not so widey known as Siva, Lord Krishna also is an exponent of the Tandava dance. Not only the Sanskrit text of Bharata's Natya Sastra but the Bhagavata Purana also authorises Vishnu and Krishna as exponents of Tandava.

In her third and last performance, she gave two new items: the first was a Marga piece, a Hindusthani song 'Nava Lochana' which she sang and rendered in Abhinaya; the other is a Desi item, a Gipsy-Nritta. In this latter item and in cobra's dance and some other instances also we saw U. Shankar's cloying handwavings.

Ragini Devi's dance, albiet the bits of genuine Bharata Natya, is not full of life and exuberance. It is not also much. It is faint and feeble; light and little. It is not rich and rapturous. She has come upon the correct 'Open Sesame' by stumbling upon the South Indian forms, the Kathakali of Malayalam and the Bharata Natya of the Tamil land. She can learn a good deal by remaining in Madras for as much time as possible. And she will realise in due course, according to increasing enlightenment, that the Abhinaya of our Bharata Natya is far superior to that preserved by the actors of Kathakali.

Prabhat's
SAIRANDHRI
IS COMING!
IN NATURAL COLORS

"SUNDARAMBAL"

By G. K. S.

WHAT is the magic in that name that drew thousands of votaries to the Wall Tax Theatre on the 21st September?

Short of stature, not by any means very pretty, a shade dark in complexion, Sundarambal works enchantments with her rich and resonant voice, with the radiant intellectuality of her face and with the liquid depth of her eyes through whose stilled surface you could see her soul.

Her resonant voice, flexible, clear, keen and grave responds with the precision of a keyed instrument to the fluctuations of moods in her melodies.

> "Heard melodius are sweet, but those unheard,
> Are sweeter"

and those ineffably sweet, delicate, unheard melodies, Sundarambal knows how to work by her deliberate silences between carefully timed musical phrases. She knows how to create chiaroscuro effects in the airs she sings and has mastered the secret of voice-production. She gives the full tonal-value to the vowel sounds by her remarkably distinct articulation.

She realises the importance of the meaning-content of a song more than its mere abstract musical sounds and fully exploits this meaning. She utters every syllable in every word of every song clearly and distinctly, and never slurs over a word or part of it for any musical effect.

She understands the emotions of the songs she sings and she feels them and infects her hearers with the same emotions. Her face which at rest is plain, is aflame with genius as she begins a song and becomes capable of intensely expressing any idea or shade of thought and mood: and her gestures are at once fluent and graceful, and strike the golden mean between freedom and restraint. Thus she is able to create a perfect work of art in her songs with her remarkably distinct voice, every tone of which sounds as if it were influenced by a thinking mind, her unadorned but intensely expressive face, her restrained gestures and her winks of intelligence.

Nature has been bounteous in showering such gifts on Sundarambal. She can become as great as a Sybil Thorndike, a Sarah Bernhardt, an Elenora Duse, or a Rachel, if she has a play, a cast, a theatre and an audience worthy of her.

The other day she appeared as Nanda in what was called a dramatic performance. Gopalakrishna Bharathi's immortal ballad of Nandanar is a suitable score for a perfect musical opera and it has been successfully staged as such, by many of our amateur dramatic companies within a decent three hours. But the Wall Tax Theatre Nandanar was neither a dramatic performance, nor a musical opera, nor even a *kalakshepam* by Srimathi Sundarambal.

There is nothing inherently inartistic in Sundarambal appearing in the male garb as Nanda. She moved quite freely on the stage and sang with full throated ease and poured out her whole heart in ineffable strains and thus communicated the emotion of *Bhakti* or devotion which is the leit motif of Nandanar. She had a *Vediyar* dressed up with the pointless gaudiness of a senile bridegroom and half-a-dozen *pariahs* to complete the cast; but nobody tolerated them on the stage.

And Sundarambal with all her innate gifts and acquired position, can now take courage in both her hands and try to wipe off the many crudities of our professional stage. She can assert herself, she must assert herself, in the choice of the play, her supporting cast and her theatre. She must migrate from the "East End Theatre" to the "West End", which in South Indian terms, means that she should condescend to act with amateur actors.

She must also acquire a sense of time. She knows that the play ought to be finished within four hours at the most. There is no use pathetically appealing to an audience whose tastes have been vitiated and who go on demanding popular songs unconnected with the play to be sung and begging them to allow her to finish the play. The remedy is in her own hands. She could have rehearsed the...play so as to finish it in four hours, but our professional actors and actresses seem to know nothing about rehearsals. They have no idea of what songs they are going to sing, of what words they are going to speak at the production of the play.

Another thing: half the time taken the other day could have been saved, if this pernicious habit of thrusting the Harmonist as a Dramatis persona into the stage and making him—her, in this case—play a sickening second fiddle to all the songs sung, is stopped. Ratna Bai the 'Harmonist and Chorist' of the other day was installed on the stage infront of a pedal harmonium with the name of P. S. Ratna Bai glaringly white-enamelled on all its sides. She sat there in solid flesh and blood during the play as during the intervals, an unwelcome excrescence in a production of 'Nandanar'. We were not even allowed to enjoy the music of Sundarambal continuously. Soon after a line of a song was rendered in the rich, emotional voice of Sundarambal, there came a wiry lifeless imitation of it by Ratna Bai, which shattered all the effect created by Sundarambal. Not only this, the practice of the professional actor, singing their songs to the face of the Harmonist, though the meaning is to be conveyed to an actor standing on the other side, must be stopped. Sundarambal seems to be an honourable exception to this rule, but our *Vediyar* never addressed his songs to Nanda but addressed them to P. S. Ratna Bai and poor Sundarambal had to run from one end of the stage to the other to keep up some semblance of reality. Another vile habit, is for the actor as for instance, our Vediyar, to turn to the Harmonist for an approving smile after finishing the song; and the vilest is for the Harmonist to sing manifestly vulgar songs in the intervals of such a performance as 'Nandanar'. There will be no end if one goes on enumerating the absurdities of our professional stage; but these are some of the worst evils which require urgent and radical reform in our professional stage and its actors and actresses. And we hope that gifted actresses like Sundarambal would take up this question and boldly come forward to act with a group of educated amateur actors.

THE GOVERNMENT OFFICIAL'S PARTY'S DASARA SEASON.

The Government Officials Party must be congratulated on its completing ten years of useful work and they celebrated their tenth aniversary on the 10th September at the Midland Theatre. A short farce in English named "Wanted a Bride" written by one of their members Mr. R. Meenakshisundaram, was enacted. Such attempts at playwriting by their own members and producing such plays are highly praiseworthy features of this party. This farce is well written and it has some bits of genuine comedy. This young playwright has the Oscar Wildian touches in his dialogue and I was agreeably reminded of Lady Bracknell's lovely cross-examination of John worthing as a possible

son-in-law (in "The Importance of Being Earnest.") when the gay young man in Meenakshisundaram's farce questions the young woman, who has offered herself as a possible bride in answer to his advertisement. Meenakshisundaram has in him the makings of a good playwright and we hope we will have more of his plays produced by the G. O. P. and the other amateur dramatic associations in Madras. This play 'Wanted a Bride' was fairly well acted.

G. O. P's next performance was "Mira Bai." Mira Bai is one of the greatest of women saints and singers, in the cycle of the Krishna cult of the North Indian Vaishnavism. The main threads of any play about the life of Mira Bai are the three types of religious expression—the spiritual adventure and breadth of Akbar, the simple devotion of Mira and the inquisitorial fanatacism of Kumbha, woven together in a deft dramatic pattern, though it is not certain whether Akbar, Mira and Kumbha Rana were historically contemporaneous persons. And the success or failure of a play on 'Mira Bai' depends on the truthfulness of presentation of the three characters—Mira, Kumbha Rana and Akbar. The portrayal of these three characters requires an initial emotional touch with the types they represent; and the one who acted as Mira Bai the other day lacked this to a considerable degree. Those of us who still retain memories of Mr. A. Krishnaswamiayyah's rendering of Mira Bai with his genuine religious fervour, found a poor parallel in the G. O. P's Mira.

The one who played the Rana's part the other day, we were told, was a last hour substitute; and it was not reasonable to expect from him anything better than what he did. Akbar also was, somehow, disappointing and the Bajana Goshti was positively bad. The last time I saw Mira Bai enacted was three or four years ago with Mr. A. Krishnaswamiayyah as Mira, Mr. S. Raghavachari as Rana and the T. M. Krishnaswami Ayyar's Bajana Goshti of Mylapore. And the production of Mira Bai as I witnessed on the 17th September was a poor representation when compared to the other I had seen three or four years ago of which I still retain sweet memories.

This Mira Bai's attempting at some of the sweetest North Indian tunes without knowing the fundamentals of North Indian music is unpardonable. Again the song of Mira Bai when she entreats Rana to listen to her account of the Makarakandi business, was set in a tune which looked as though Mira was engaged in a boxing match with her husband.

Now a word as to the scenic arrangement. It is proverbial that our professional dramatic companies do not pay any attention to the scene-settings but I found the other day an enlightened association like the G. O. P. not paying proper attention to the appropriateness of the secene-settings and things used on the stage. The unhealthy craze for electric bulbs and lime-lights has caught the G. O. P. too. There was an arch of electric bulbs behind the Krishna Vigraha in what is described as the Pooja hall in Rana's Palace, in the argument, with a sky background. We don't think that the rooms in Rana's palace are completely open to the sky at the back. Again 'a street in Mewar' is shown to be a street with a Hindu Temple, Saracenic Architecture and a village lamp-post. The mysterious, meaningless transformation scenes with the horror of lime-light were not omitted. When will our stage throw off these crude conventions? I think only when these lime-lights with colour slides are thrown in the Bay of Bengal.

Again there seems to be no correspondence between the printed argument and what was being done on the stage. In Act II, Scene 5, Mira is said to be led by an old man; but we saw no old man but only Krishna disguised as an young man. These may be sight discrepancies in the production of a play but it is the perfection of these details that makes a production completely successful; and we can and ought to reasonably expect such perfection in the production of plays by associations like the G. O. P. with a band of cultured and enthusiastic amateur actors. Also amateur dramatic associations like the G. O. P. would be doing a great service if they would by their example wipe away the many crude conventions of our Tamil stage and honestly try to make our stage a potent factor in the cultural life of our country. This they can do only when their philanthrophic and extra-artistic aim and inspiration gives place to a narrow artistic goal.

During their Dasara season they also produced two other Tamil plays—'Vijaya Dasami' a clever adaptation in Tamil of Sheridan's 'The Scheming Lieutenant' made by Mr. R. V. Narayanaswami, one of their prominent actors and the other "Good Mother-in-law" written by Mr. D. S. Jambu-Ramaswami Ayyar, one of their Vice-presidents.—*G.K.S.*

Music Section

Gramophone Music-recording.

Bhavuka.

IN a letter to the Hindu of September 11th Mr. S. R. Murti draws attention to the beauty of the Padams or songs of Kshetragna or Kshetriya. Mr. S. R. Murti pays a tribute to the Gramophone companies for the work they have done and suggests that such music as of Kshetragna must be preserved. An active search must be carried and Gramophone records must be made of as many of his compositions as possible. We hope the Gramophone companies will take up the suggestion.

The idea behind the Gramophone companies is mainly however catering for public entertainment. Service for the cause of music, in its various aspects, is only a by-product. Surely it is a great thing that the companies did when, side by side with their capturing of the greatest stage-celebrities, they tried to secure the accepted Vidvans also to record their classic and pure rendering of Carnatic music. But even here one notes with sorrow that Sangita Vidvans have not cared to restrict themselves to the classic Kritis of Tyagayya, Dikshitar, Syama Sastry, Kshetragna, Purandara Das and others but have sung insipid national and other pieces of the street.

One cannot however expect a purely musical direction to rule the activities of the Gramophone companies. It is the duty of such Academic bodies as the Madras Music Academy which interest themselves in higher music and research in all its aspects, which hold conferences to discuss and fix the nature of each Raga and engage themselves in such other subjects of musical scholarship, to lauch upon a programme of vast recording of all the compositions of our celebrated composers as rendered according to differing styles and schools. Aged artistes now vanishing, must be visited with the machine and be requested to give their rendering of the masters' Kritis. For the benefit of students who want to know and understand the scheme of seventy-two Melakarta Ragas, such a composition as the Raga malika of the seventy two Ragas of the late renowned Maha Vaidyanatha Ayyar can be recorded, with the help of those who sing it, Vidvans like Palamaneri Swaminatha Ayyar and others. Thus an Academy of music must have literally a records-library, so to say.

This is from the point of view of the compositions and composers. From another point of view, viz, with the emphasis on the genius of the various artistes and Vidvans, an academic body should collect a library of the styles of music of all our celebrated singers and instrumentalists. The instruments bring us to another branch. We must add to the library an instrument section and have in it records of all the various instruments, stringed, wind-blown and percussion, played and recorded for illustrative purposes by the best exponent in each.

Everybody knows that Indian music was born out of the Sama veda. The singing of the Sama hymns is the greatest of offerings God Siva delights to receive. And we have in South India numerous pious Sroutins and Sastrins who are experts in Sama gana. Sometime back, a Vedic research scholar from Poona toured South India and he told me that when he went back to his place, Poona, he would first make arrangements for the chanting of the Sama hymns which he heard chanted in numerous places in South India. To the student of the History of Indian Music, the Sama Gana is of great importance. Similarly other landmarks in the history of Indian Music there are and cultured and learned bodies working for the cause of music and musical learning must see that records are made of Sama Gana, Jayadeva's immortal Ashtapadi songs, the Tamil Tevarams etc.

To the above must be added the folk-songs of our land. Some work is seen in this line but one has to think that those responsible for modern and fresh compositions on subjects like washerman etc., have mistaken the meaning of folk-song. Folk-songs are not those which can now be ordered to be composed on such homely subjects as washerman, his donkey, etc. One must enter homes in the villages and trot about their small streets, ears and eyes all alert. Folk-songs are old songs sung by the folk of a nation. They are simple and form part of their daily life and thus differ from sophisticated art, shown as detached entertainment in a hall for the joy of a crowd gathered there. Most of these things will not be a successful business affair for the Gramophone companies by themselves. We expect only other bodies of men to work in that line and spend money to utilise the services of Gramophone companies. If we have a folk-song society as we hear off as existing in other parts of the world, we can expect the society to work in this realm.

WHAT IS WRONG WITH OUR MUSIC TO-DAY.

The latest number of the Triveni contains an article entitled Music and Musical Research by Mr. K. V. Ramachandran. Attention is drawn to the following facts:

1. The increase in the number of music teachers, Sabhas, Gramophone records, Radio-broadcasts, Music-lectures etc., is not an unmixed blessing.

2. It is inappropriate that demos should thus set the pace in music.

3. There are amidst us now hundreds of musicians but very few artists.

4. We suppose that there was no music before 1830, do not care to go back and beyond the music of the past one hundred years.

5. Imaginative artists have become rare and from master to disciple, there is a passing into less and less clear 'corbon-copy'.

6. Finally Mr. Ramachandran tackles the problem of how new and correct musical work must be undertaken. The University, which has now taken up music, does nothing good, if it is only a feeble attempt at reproducing the 'master-disciple' practice obtaining outside.

7. Go back, before 1880 and the text of Mr. Singarachary. Our music is not a modern invention but is a hoary legacy. It is our duty not only to conserve it but also to understand and devolp it. There is an extensive literature in Sanskrit dating from a remote period. Colleges, University courses and Conferences should address their activities to this literature, to get the proper perspective, to take stock and to know where we are, what we have lost or gained in the course of centuries. There is crying need for right research.

8. Research is not without dangers and the sidetracts of research have carefully to be avoided. There is absolutely no need to apply Physics etc., build Ratios and draw curves.—*Bhavuka.*

A CORRECTION.

In a review of a Katha performance of Srimati Sarasvati Bai, our pioneer Lady Bhagavatar, in the August Number of the Sound and Shadow, it was stated that she was the pupil of the late Tanjore Panchapakesa Sastriar. We are glad that her teacher, Brahmasri Krishnamachariar Avl., has hastened to correct us that we have been wrongly informed on the point and that she learnt little from Mr. Panchapakesa Sastriar.

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The Madras Sangeetha Sabhas.

THE JAGANNATHA BHAKTA SABHA, EGMORE.

The Sabha, one of few properly managed *Sangita* Sabhas of the city has completed its eighteenth year now. The Secretaries' annual day was celebrated on Sunday the 8th September 1933. The function was marked by a music performance of a new and young musician named Naganatha Iyer of Mannargudi, pupil of Karaikkudi Srinivasa ·Iyyangar accompanied by Kumbhakonam Jayarama Iyer on his seven stringed Violin and by Tirucchur Sankara Menon on the Mridangam.

The Jagannath Bhakta Sabha is the only Sabha, excepting the Madras Music Academy in some respects, which does not fail to help the struggling members of the music profession. It " exists for employing and encouraging all deserving Musiciams and Bhagavatars " " without any idea of saving for itself." " Eminent and senior artists will help their juniors " and one cannot fail to note and congratulate the Secretarics thereon, that it invites all juniors and minor musiciams, who, though not wanting in art, yet may not have caught the public. Its' Sri-Jayanti series is a veritable scattering of profuse patronage.

I have a special regard for the Egmore Sabha, personally, being impressed by the fact that it is really a Bhakta Sabha, working for Religion as much as for music. It arranges for regular Religious discourses by such eminent Pandits as Brahmasri Kodavasal Narasimhachariar Avl.

We wish many happy years of useful work to the Jagannatha Bhakta Sabha, Egmore.—*Bhavuka.*

Mr. VIJAYENDRA RAO—Vikatam.

Of the South Indian form of the comic monologue and mimicry called Vikatam, of the history of the comic spirit and of Indian clowns in general and of the exponents of this art of Vikatam viz., the Vikatakavis in South India I wrote in the April Number of the Sound and Shadow. Reference was made there to a Vikatakavi whom I had a chance to hear only now, on the 7th October, when he performed on the occassion of the annual children's day in the Jagannatha Bhakta Sabha, Egmore.

Mr. Vijayendra Rao is not a brilliant wit. No doubt he has powers of imitation, parody, Satire and wit. But he is not even as great as Tiruvisalur Ramaswamy Sastry, who himself, though the best now, is not a very great Vikatakavi. The Vikatakavi is a member of the soceity of our Musicians and somehow Vikatam is clinging to music in a strange manner. That is the reason why one of the stock items is an imitation of the various musicians, vocalists and instrumentalists. Neither Mr. Sastry nor Mr. Rao are any appreciable success in this item. Mr. Rao did well the parody of Nautch and imitated successfully the speech of village folk, old men, women and persons of varying rank and character. Mr. Rao has faculties of acting. There was the usual imitation of the Railway—affairs, the voices of the birds etc. One wishes that these artists observe modern life more and create new items of comedy. Mr. Rao must have done better if he had not been booked for the children's day. Comedy which is for children is different and comedy, real humour and wit is entirely only for the older people.—*Bhavuka.*

RASIKA RANJINI SABHA.

8th October, 1933.

Mallapuram MALAYAPPA IYER	...	*Vocal*
Tanjore Sankara Iyer	...	*Violin*
Palani Subrahmanya Pillai	...	*Mridangam*
Umayalpuram Viswanatha Iyer	...	*Ghatam*

Names, sometimes, slip into the idle occupation of calling up images in our minds, quite independently of any conscious exercise of thought on our part. There is no science which could unravel the mystery of such involuntary mental pictures. " Malayappa Iyer " is a new name in the musical world ; at any rate he was so for me, when I first heard of such a person last week. The picture which my mind subconsciously conjured up of him was that of a middle aged man with a fair-sized round belly—say, on the wrong side of forty—with a lot of acquired ingenuity, but no genius ; probably with a fine voice, but one too sunken or broken to have secured the singer a rapid ascendency in the sphere of music. But what a disillusionment when I saw Mr. Malayappa Iyer bodily before me! What a discovery I made of the mischievous propensities of names to suggest incongruous shapes and forms! For the benefit of such of my readers

as are prone to conjure up, like me, fanciful portraitures, quite unaccountably, from names which they have not yet identified with a specific person, I wish to make it clear at the outset, that, Mr. Malayappa Iyer is a youth just twenty or thereabouts, who very precisely answers for a Brahmacharin who has had his Samāvartana quite recently. Indeed he is come fresh from the anvil, hot and throbbing. The energy which he now displays will, it may be ventured, suffice to stand him in good stead for a whole life. He seems to be so full, like the heavy laden winter-cloud, of conserved potentiality, that, nothing but a gorgeous outburst could relieve him. He comes down, with flourish upon flourish, in his Swarakalpanas and let himself off at full swing in Raga-alapanas, unmindful of great hazards. One recognises in his deep-voiced manipulations of "Thom nom", a mite of the ponderous swayings about, which lent such a majesty and grandeur to the Raga alapanas of the late Koneri - rajapuram Vaidyanatha Iyer. Indeed, a savant of music confided to me during the performance that the "boy" had his training under a pupil of Vaidyanatha Iyer and therefore has imbibed sober and solid traditions.

I was given a presentiment of the young musician's voice by a habitual Sabha-goer and a nodding acquaintance of mine who bade me prepare myself for listening to a reincarnation of Pushpavanam Iyer! I nourished my expectation with great fondness, as I am one of those who believe in reincarnations of great souls for the edification of humanity. But a disillusionment again! The singer indeed does not want a good and strenuous voice; but the voice lacks volume; there seems to be a supervening huskiness about it. And yet I have great hopes, having regard to the tenacious temper of the voice that in course of time, it will acquire ample volume without losing, either the enduring power, or the tunefulness, which it now so abundantly possesses.

In conclusion I have a word to say about the prevailing manner of singing Kritis by our recognised expounders, as it is very particularly called for by the present instance. Thyaga Ayyar attuned his words to the emotion which stirred his soul and adverted to the technique, last of all. This is, in fact, the process of all artists, who have the divine touch in them. Our musicians begin at the wrong end and reverse the process of the original composer; so much so, it is all gymnastics and display of skill and prowess, but very little of the sense-content, and virtually nothing of the basic emotion.

I have no doubt however, that the "Rasikas" of the Sabha will heartily join me in wishing a brilliant career for the young musician in spite of the fact that his name is not one to conjure with along-side the familiar "musical names" "Vaidyanatha," "Subrahmaniya" "Viswanatha"—"Srinivasa" and the like.

As for the accompaniments, Mr. Sankara Iyer was solid and steady, Mr. Subrahmaniya Pillai, easy and yet triumphant and Mr. Visvanatha Iyer, competent but feeble.—*Raktila.*

News and Notes.

Madras is now under a brief spell of artistic upheaval and wave after and wave of dances, dance-recitals and dance-dramas are inundating our city. We wish that this stings the aesthetic conscience of our people and make them realize now at least the glories of our Indian Dance as an art. Noted pioneers who have gone round the world and won a great name for their representations of Indian Dance in the West, are now paying their homage to the classic form of the traditional technique of the South Indian Dance but our public are blind to the beauty which is within their easy reach and allow it to shrink for want of sustenance.

Will our Public wake up and encourage the exponents of our Nautch, which preserves intact the indigenous idiom of our Bharata Natya, and the exhibitions of the traditional dance-drama as by the Yaksha Gana Troupe of South Canara which is now in Madras?

* * * *

The craze for the coloured lights of our South Indian stage seems to have caught even the American exponent of Indian Dance—Ragini Devi. There is no point in changing the stage lights by inserting different coloured slides visibly during a dance and they do not in the least suggest any change in emotions. On the other hand they detract the attention of the audience. It is one thing to design lighting effects which harmonise with the emotion of a dance depicted on the stage and another to imitate the pernicious habit of the crude lime-light of the South Indian stage. We wish that foreigners who are said to be far advanced in their stage-mechanics do not imitate our crude follies:—*G. K. S.*

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